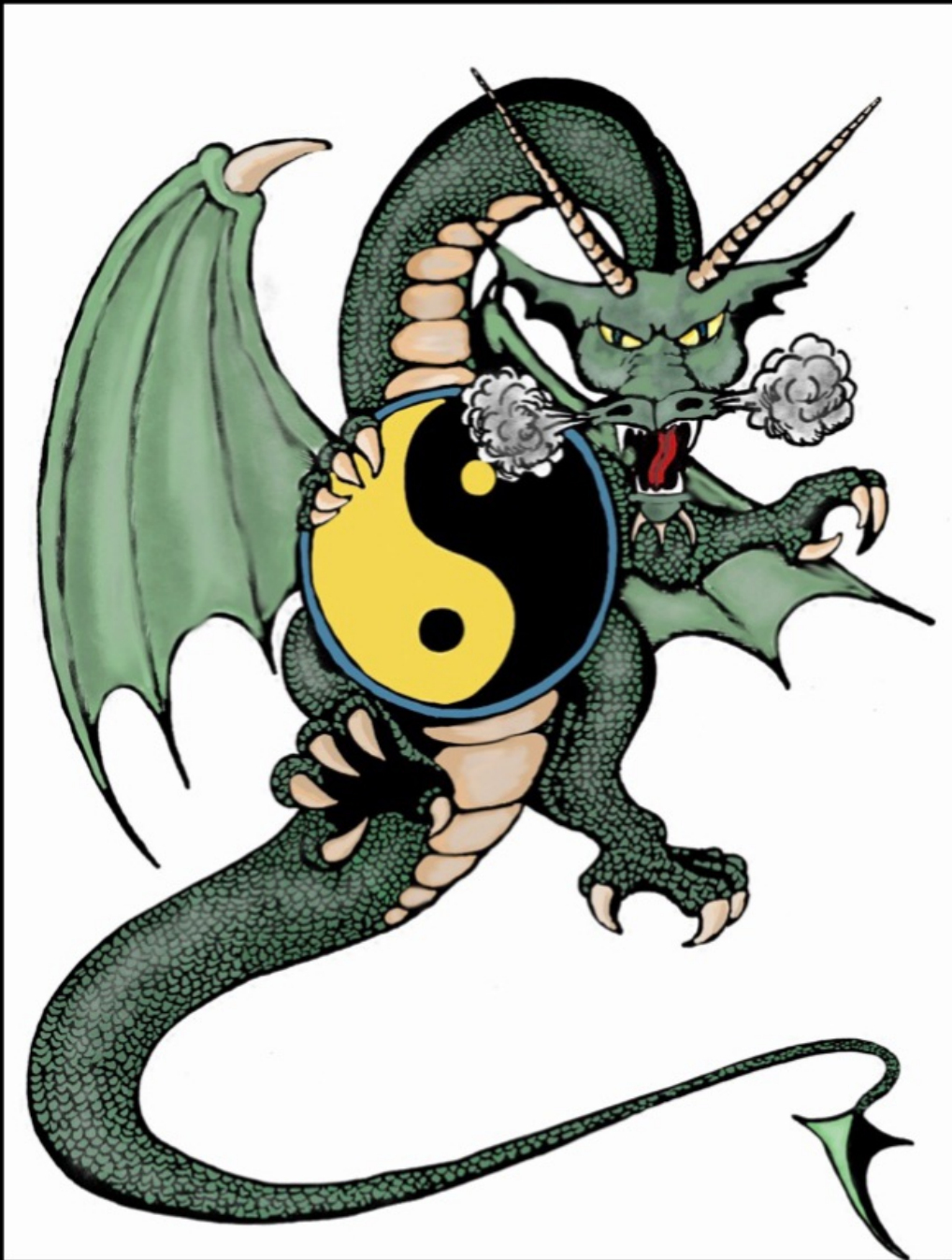


Forging The Fighter



A Martial Artist's Guide to Effective Fighting

By Chuck Callaway

Forging the Fighter

***The Martial Artist's Guide To
Effective Fighting Skills***

By

Chuck Callaway

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Disclaimer and Warning

The martial arts and self-defense by nature involve the use of fighting skills and techniques designed to cause injury to an attacker. The practice and use of these skills can be dangerous and physically demanding. The improper use of any fighting technique could result in both criminal and civil action against the person responsible. The information provided in this book is for informational and entertainment purposes only. **The author and publisher are not responsible and assume no liability for any injury that might result from the practice or use, proper or improper, of the information contained in this book.** One should always consult a physician before engaging in any physical activity. The information contained in this book is intended to document fighting techniques, skills, principles, and theory as studied and taught by the author to a select few students. While a tremendous amount can be learned from these pages, it is impossible to convey specific movement, subtleties and to correct a student's errors in written form. The reader should seek out a qualified instructor to ensure safe and proper study.

Contents

[Introduction](#)

[Forward](#)

[The Journey](#)

[Body Posture and Footwork](#)

[Hand Weapons and Techniques](#)

[Kicking Skills](#)

[Methods of Defense](#)

[Elbow Boxing, Knees, Headbutt, and Clinch](#)

[Proper Breathing Skills](#)

[Application of Techniques](#)

[Trapping the Hands](#)

[Joint Manipulation](#)

[Grappling and Ground Fighting](#)

[Principles of Self-Defense](#)

[Reverse Engineering the Traditional Martial Arts](#)

[Training](#)

[Conclusion](#)

[About the Author](#)

Introduction

Regardless of what style of martial arts that you study, there are techniques that are effective in a real fight and techniques that are not. Every system of combat has both strong and weak points and ultimately you must find what works for you. My purpose in writing this book is to document the most effective fighting techniques that I have learned in over forty years of training in the martial arts. I know firsthand that the techniques in this book are highly effective, easy to learn, and can be applied in a real situation against an opponent who is committed on causing you harm. They are intended to give you a solid foundation that can be complimented with future study of any fighting system.

It is vital to understand that techniques alone do not win a fight. Other factors such as speed, endurance, strength, reflexes, and mental preparation can often be more important than mere technique. When all things are equal however, the superior technician has a great advantage. The key is to take the most practical skills and drill them until they become second nature. You should be able to execute these moves without thought. If you must think about executing a specific technique, it's already too late.

This book will cover basic postures, footwork, striking, kicking, grappling skills, strategy, and more. I hope it will become a useful resource of information for people who are interested in practical martial arts skills. If possible, you should seek out a qualified instructor to guide you along your journey. You should also have an open mind and not get caught up in arguments over specific styles and which system is better. Although this manual contains techniques from arts such as, boxing, karate, jiu-jitsu, arnis, Tang Soo Do, kung-fu, and Judo, I will avoid mentioning styles as much as possible. I prefer to focus on the techniques and not their origin. I hope you enjoy!

Chuck Callaway

Forward

This manual was originally written in the early 90's as a guide for a group of people whom I was training in martial arts. I was extremely lucky to have studied martial arts from some amazing teachers and had developed my own personal system of fighting. I based my practice on techniques that were the most effective in any situation and were easy to learn. Over the years, I have run into many of my old training partners and they all would say, "Hey, I still have that book you made."

Recently my sons have shown an interest in learning martial arts. The sheer amount of information available today both in written form and on the internet, can be very confusing and overwhelming. As I started teaching my sons the core of what they should know to be effective martial artists, I remembered this manual from decades ago. I decided it was time to dust it off and update it. The book contains my original text, drawings, and artwork that I did to illustrate the various techniques. In addition, I have added additional material that was not included in the original manual. I hope that this book provides you with a solid foundation of realistic skills that will make you an effective martial artist.

Chuck Callaway
2020

Chapter 1

The Journey

To understand why I have chosen the material in this book as the most effective techniques for fighting, I believe a brief overview of my background is important. As a kid growing up in the seventies, I was always intrigued by the martial arts. The fluid movements of Bruce Lee and Chuck Norris fascinated me and sparked my interest in learning how to defend myself. Around 1978, I saw a group of people practicing Praying Mantis Kung Fu in the park near my home. I asked the instructor how much it would cost to join the group and he told me it was eighty dollars a month. I didn't know at the time that he was a well-respected kung-fu master who had recently come to the United States from China, but eighty dollars was a lot of money back then for martial arts classes. When I approached my father to ask if I could join the group, he quickly said no. My dad had boxed in the Navy and made it clear that he didn't think Asian martial arts were effective. As I walked away disappointed, he told me, "You don't need all that crap, all you need is a good right hook!"

Despite my initial let down, I still had a strong desire to learn martial arts. I bought every martial arts book I could find and started stretching daily and practicing kicks and strikes in the basement of our home. I made a heavy bag out of an old canvas mail sack that I had stuffed with clothes and hung in a tree. I would spend hours reading Black Belt magazine and practicing the moves shown in the books. Soon I had a large personal library of books that included the writings of Mas Oyama, Bruce Lee, Gichin Funakoshi, and many more. The books were only a temporary fix to my obsession. I eventually heard about a Karate class that was being taught for free at a local recreation center. The style was Okinawan Shito-Ryu.

The Classes were taught by Sensei Bob Kelsy and were very structured. We would warm up, practice blocks, kicks and punches across the floor, work on forms (kata) and then spar to end the class. All traditional etiquette was followed including bowing upon entering and leaving the training area. I also continued to practice at home on my own. It was around this time that I first realized the kata movements we learned were never seen when we sparred.

The low stances, blocking maneuvers, and hand on the hip position where nowhere to be seen during a sparring match. On one occasion while sparring, I was disciplined by the instructor for using a highly effective technique I had learned from a book. I soon heard about another local class that taught a Korean martial art called Tae Kwon Do. I was intrigued by the high fancy kicks of Tae Kwon Do, so I left the Shito-Ryu school and joined.

The Tae Kwon Do class was free for college students at the University of Illinois and was taught in a gymnasium on the campus. I was in high school at the time, so I had to sneak into the class. This was not a problem because there were over a hundred students in the class. Like my previous class, kicking and punching techniques were practiced across the gym floor. We would practice various forms and spar, but there was never any discussion about what the fighting applications of the forms were. I continued training at the university for about three years and eventually achieved a brown belt in Tae Kwon Do before leaving home to join the military.

The military derailed my traditional martial arts training for a while during bootcamp, but with military police as my career field, I was trained in defensive tactics and close quarter combat techniques. Eventually I was stationed in South Korea and began training in the art of Tang Soo Do. The Koreans were extremely strict and disciplined in their training. If we performed a technique wrong, the instructor would strike you with a bamboo sword. The training was grueling, and I started to develop a strong will power. On one occasion while breaking bricks, I cut my foot open and had to finish the remainder of the class while bleeding profusely from the wound. There was a lot more physical contact when we sparred, and my skills improved rapidly. Unfortunately, my ego grew as well.

In 1987, I returned to the United States after earning a black belt in Tang Soo Do. I was young and cocky at the time and had gotten fairly good at martial arts. I had developed some impressive high kicks and thought I was invincible. My first wakeup call came when I met a martial arts instructor on the military base named Vic Butler. Vic had been training for a long time and held a high black belt rank in several martial arts including Shotokan Karate, Goshin Budo JiuJitsu, Molum Kung Fu, and Kenpo. He was also extremely proficient in western boxing and a system of elbow boxing which had come

out of the prison system. After we met, he invited me to come train with him and a few of his students.

I was prepared to give Vic and his students a run for their money at the first class I attended. I was surprised when we started the training off by rolling our shins with a wooden dowel to condition them. This was extremely painful. The real turning point for me came during sparring. I squared off against one of Vic's students and we began trading blows. His kicks were all low to my legs and his hand techniques were mainly boxing. I threw a few high kicks and that's when Vic stopped me. He preceded to tell me that my kicks were particularly good, but that I should not use high kicks while fighting. He explained that kicking high left me vulnerable to a variety of techniques including groin strikes and takedowns. I argued that my kicks were fast and powerful and disagreed. Vic then invited me to spar with him and I immediately lunged in with a high round house kick to his head. The next thing I knew I woke up on the floor. Vic had evaded my kick, taken me down and choked me unconscious with a rear naked choke. From that point forward my training changed.

Over the next several years I trained intensely with Vic and eventually achieved a third-degree black belt from him. I began to focus more on the reality of my martial arts skills. I had evolved as a martial artist, but my journey had only begun. I craved knowledge so I started to study any martial art I could find. I trained extensively in Filipino Kali and Arnis, Aikido, Brazilian Jiu Jitsu, and Judo. I also left the military during this time and became a police officer. This is when my martial arts journey evolved even further.

It was drilled into us in the police academy that the goal was to do your job and go home safely every night to your family. The defensive tactics that we were taught were simple and direct. They were intended to be effective and allow us to stop a threat or make an arrest in the most efficient manner with the least amount of injury to the suspect. After the academy I continued to work the streets for twenty years. I also became a defensive tactics instructor, field training officer and a supervisor. During this time, I was involved in countless situations where I had to use my training to defend myself, make an arrest, or stop a threat. I started to get a very solid understanding of how to

end a fight quickly and efficiently and this carried over into my martial arts training. I had drifted away from the traditional martial arts. I streamlined my personal fighting system and focused on boxing, basic low kicks, elbows and simple jiu-jitsu techniques when I trained. I also continued to practice Filipino martial arts to enhance my reflexes.

In late 2009, I was struck full force in the head with a stick while practicing. I shook it off and continued to train. A few days later I suffered two mini strokes and lost my ability to talk for several minutes. I was rushed to the hospital and examined by the doctor who could not find a reason for the strokes. Ultimately the doctor believed a blood clot had passed through my brain causing the strokes. This was probably due to the strike I had received. I was told that there was a seventy five percent chance that I would suffer a full-blown stroke within a year and that I would need to change my lifestyle and eat a healthier diet. One of my Arnis training partners was also a Tai Chi Chuan instructor and he suggested that I practice Tai Chi to benefit my health. I began learning Tai Chi even though I had previously teased him about practicing his “dance moves” in the park.

Learning Tai Chi was very relaxing, and it brought me back to the original joy I had while learning martial arts as a kid. After a few months I had learned the Yang Style Tai Chi form and practiced it daily. It was around this time that a light bulb went off in my head. I was practicing the form and thinking about how at one time the art had been considered the “Grand Ultimate Fist” in China. As I performed the slow movements, I suddenly saw the realistic fighting techniques contained within the form. I didn’t see chi projection or pushing people away, I saw eye gouges and throat strikes. I saw knees and elbows, groin kicks and limb destruction techniques. My realistic training had caused me to look at traditional forms in a different manner.

I believe that the martial arts were created for one purpose, to survive a violent attack and defend oneself or others. If the techniques were not effective, you didn’t live long enough to teach them to anyone else. Only effective fighting skills survived and were passed on. The ancient katas and forms were the method of preserving these skills. The irony is that the forms preserved the knowledge for us but at the same time we have lost the proper translation. Like a book that is translated many times, elements of the story

can eventually be lost or mistranslated. In addition, people who have never been in a deadly encounter may take these techniques and modify them to the point that they are no longer effective. In the current stage of my journey I continue to practice the martial arts daily and teach my sons. Although I enjoy the practice of Tai Chi and traditional martial arts, my primary focus is on simple, effective, proven techniques.

Chapter 2

Body Posture and Footwork

Posture

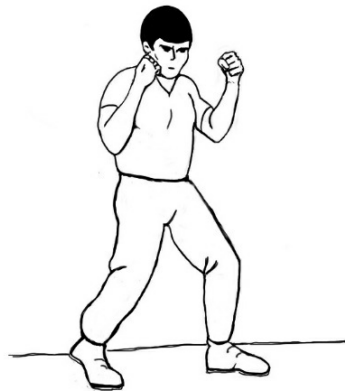
In a real encounter you will see no stances. Stances are static and will make you an easy target for the opponent to strike. A moving target is much harder to hit, so you should always stay on the balls of your feet and remain mobile. In the constant motion of a real fight you must use proper postures that maintain balance, protect your vital areas, and allow for techniques to be delivered with the utmost speed and power. There are two postures that should be applied to your fighting system which allow freedom of movement and proper execution of techniques while providing maximum protection from the opponent's attack. These postures are the boxer's posture and the modified cat posture.

The boxer's posture is with your hands up guarding your head, your elbows tucked in to shield your rib cage, your chin tucked into your lead shoulder to protect your jaw and throat, and your weight evenly distributed between your feet which are shoulder's width apart. You should be standing at a forty-five-degree angle to the attacker with your knees bent to act as shock absorbers. The rear heel should be slightly raised to provide mobility and spring to your movement. From the boxer's posture your strikes will not be telegraphed and will travel a shorter distance to the target. You will be able to attack and defend in any direction very quickly and your lead hand and leg will provide about eighty percent of your attack and defense.

The modified cat posture is an adaptation of the traditional karate stance however, it is not a static posture. Again, the hands are held high to protect the head and you face the attacker at a forty-five-degree angle. Ninety percent of your body weight rests on the rear leg. This makes kicking, retreating, counterattacking, and setting up the opponent for an entry, highly effective from this position. The ball of your lead foot lightly touches the ground, and your lead leg acts as a feeler like the antenna of an insect. As with the boxer's position, the key to good attack and defense is mobility.

All striking and defensive techniques should be practiced from these two

positions. Remain mobile but do not waste energy by bouncing around needlessly. Do not cross your feet when moving or you may be knocked off balance. Every strike that you execute from these body positions must travel straight to the target and return quickly along the same path. This keeps you covered and prevents a counter strike from landing solid. Your hands should not be held too close to your face, or an opponent's strike may knock your own fist into your face causing damage.



Boxer's Posture-In the boxer's posture the chin is tucked into the shoulder. Hands are held up to protect the head. Elbows are in to protect the body. Knees are bent with the weight evenly distributed between the feet. The knee of the lead leg is bent in slightly to protect the groin. The rear heel is slightly raised to allow for springing mobility.



Modified Cat Posture-In the modified cat posture, the hands are held up

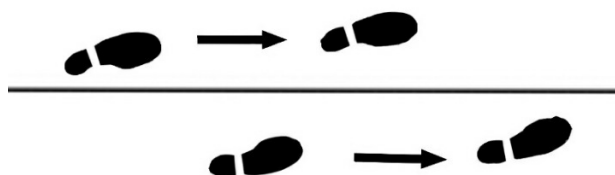
to protect the head. Your chin is tucked into the shoulder and the elbows are held close to the body to protect the body. The knees are bent with ninety percent of the weight on your rear leg. The front foot lightly touches the ground like a cat stepping with its paw. This position allows for fast kicks and entries.

Footwork

Proper footwork is like the wheels on a car, without it you can't get very far. Footwork allows you to enter in for grappling, set up attacks, avoid the opponent's strikes, and to get the maximum power behind your techniques. The following are the most essential footwork skills that every martial artist should be proficient with.

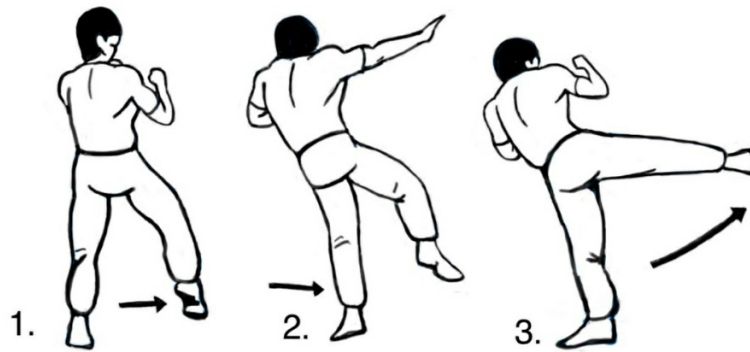
The Shuffle Step (Forwards and Backwards)- From a boxer's posture, step forward slightly with your lead foot, then bring your rear foot up the same distance. Reverse these movements to shuffle backwards. Keep your feet close to the ground, almost sliding along the surface of the floor. Whenever you are moving in a straight line forward or backwards, you should use the shuffle step. Repeat the movement continuously to cover greater distance. This type of footwork insures good balance and economy of motion.

The Shuffle Step



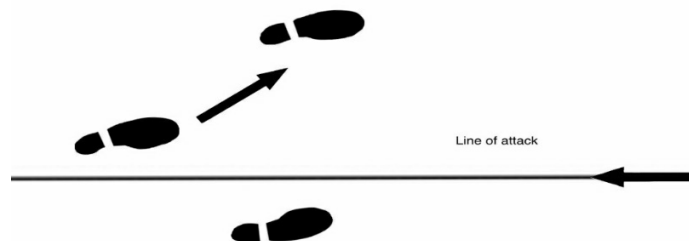
Lunge (Forward and Backwards)- This technique covers a great distance and adds a tremendous amount of power to your attacks. Step in deep with the lead foot, then your rear foot comes forward and replaces the lead foot's position as you lunge forward to attack. This is a very explosive technique that is often used with a high feint and a side kick. It will catch

your opponent off guard because he thinks you are out of range and are too far away to attack.

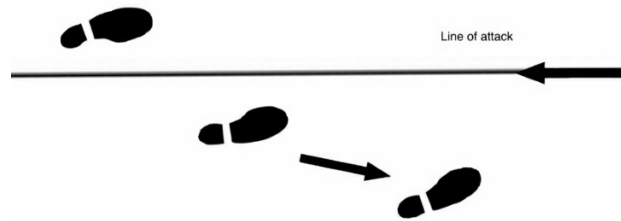


The Lunge used to execute a feint and a side kick

Sidestep (Left and Right)- The sidestep is used to get your body out of the line of attack. From a boxer's posture (right lead), step off the line of attack to your right with your right foot to sidestep right. To sidestep left, step off the line of attack to your left with your left foot. You will always step right with the right leg and left with the left leg regardless of what position you are in. As you step offline, step in slightly towards the target to help close the distance. This will make your counterattack easier. Your upper body follows the feet as they move offline.

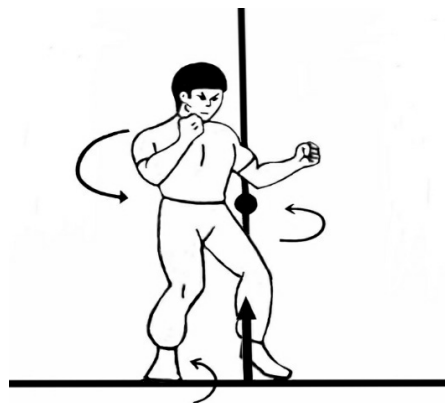


Sidestep Left



Sidestep Right

Body Shift (Left and Right/90 degrees and 180 degrees)- The body shift is another technique that is used to get your body out of the line of attack. To execute the 90-degree body shift from a modified cat posture the lead foot comes back in a semi-circular movement as you shift your body weight to it. Your hips and upper body turn to the side 90 degrees and your original rear foot becomes the new lead foot in a modified cat posture. Your head still faces the original direction towards the opponent, but your body has shifted out of the way of the incoming attack. When doing a 180-degree body shift your feet never leave the ground. Simply pivot your body weight 180 degrees and assume the modified cat posture. Hip rotation is essential in this technique.

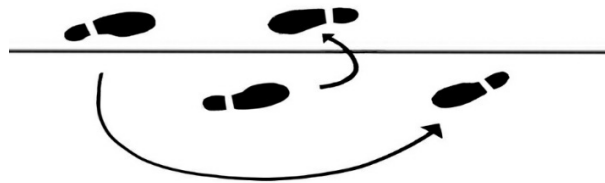


Body Shift

Against an attack coming straight in, your lead foot circles counterclockwise and most of your body weight transfers to it. Your hips and upper body shift out of the line of attack. In the illustration, the black dot represents where your body was before the shift. The body shift can also be used to launch an

attack.

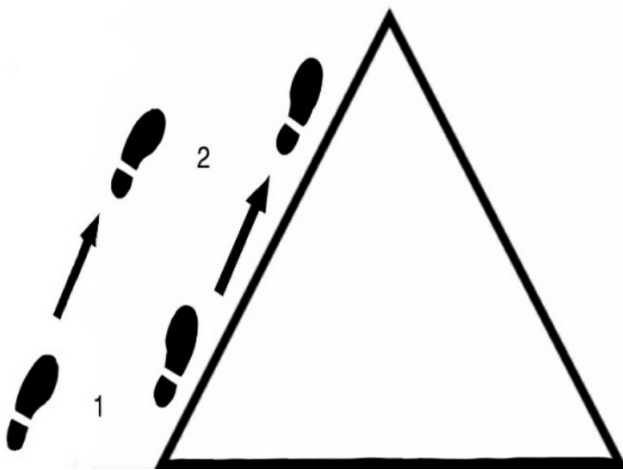
Body Pivot- The body pivot is used most often when executing joint manipulation techniques. It allows you to pivot out of the way of an attack and then pivot back towards the attacker to throw him or execute a painful joint lock. Strikes may also be employed from this footwork pattern. From a boxer's posture, place all your weight on the lead leg, then step or swing the rear leg around behind you in an arc to pivot. You may pivot up to 180 degrees depending on what the situation requires. The pivot may also be used to keep an opponent in front of you when they are trying to circle you.



The Body Pivot

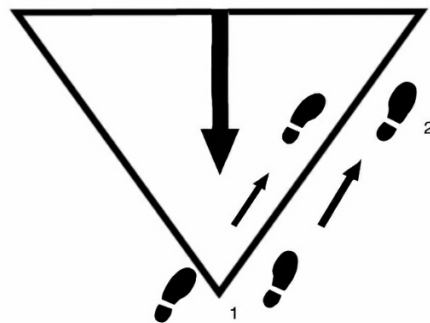
Triangle Step (Forward and Reverse)- The triangle step is very effective for both attack and defense. The forward triangle is used to enter for an attack. It allows you to cut off your opponent's footwork, deliver an effective strike, and then get back out of range again. The reverse triangle is used more for defense and counterattack. It enables you to zone away from an opponent's attack and move to a more advantageous position at the side of the opponent. When executing a forward triangle, imagine your opponent is at the point of the triangle. You can step along the base of the triangle and then enter on either side of the triangle towards the point for your attack. For the reverse triangle, you are standing at the point of the triangle and your opponent is at the base. You can evade attacks along the sides of the triangle and move to the side of the opponent. Triangle stepping is very dynamic and fluid. At any given time, you could be moving along a forward or reverse triangle based on your intentions and the movement of your opponent. The forward and reverse triangle are often used together in a rapid exchange of offensive and defensive techniques.

Forward Triangle



The Forward triangle

footwork allows you to zone in and attack your opponent at an angle. With the opponent at the tip of the triangle and you at the base, step to either corner of the base and zone in at an angle to your opponent

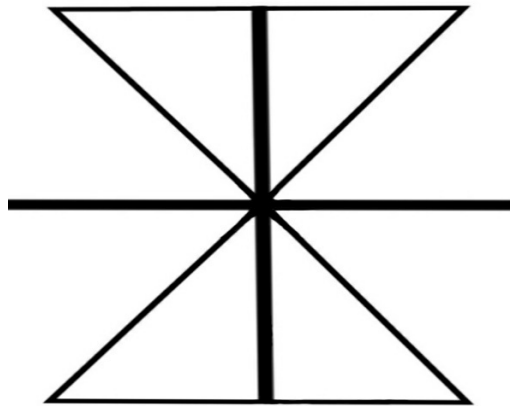


Reverse Triangle

The reverse triangle is highly effective for defense. You are at the tip of the triangle and your attacker is at the base. Step along the sides of the triangle to angle away from the attack and to a position at the side of the attacker.

As you can see, footwork is vital in a fight. The above footwork patterns may seem complicated at first, but they are actually basic and simple in practice. You must constantly drill footwork techniques until they become second nature. In the beginning, you should just practice the footwork alone but later add striking and kicking techniques in with your footwork as you train. You should also practice combinations of the footwork patterns. For example, you could shuffle forward, angle offline with the reverse triangle, and body pivot

to the side. A great way to practice footwork is to put the below pattern on the floor with tape. You can train alone by practicing your footwork on the pattern, or train with a partner by practicing attack and defense on the pattern. With practice, you will be able to evade almost any attack, launch your own attacks, set up a counter strike, or enter to a clinch or takedown with these footwork techniques. These footwork techniques are the foundation you will need to build a strong fighting system so study them hard and don't neglect their practice.



The Footwork Practice Pattern-Place this pattern on the floor of your training area with tape. Practice all your footwork techniques on the pattern. Notice the angles of your shuffle steps, sidesteps, triangle footwork, and body pivots. Practice combinations of footwork on the pattern and then practice with a partner to enhance your skills.

Summary-

There are no static stances in a fight. Mobile postures are the best means to ensure proper attack and defense. The two most effective postures for fighting are:

- 1) The boxer's posture
- 2) Modified cat posture

Footwork is a critical foundation for an effective fighting system. The following footwork techniques should be mastered:

- 1) Shuffle step (forward and backwards)
- 2) Lunge (forward and backwards)

- 3) Sidestep (left and right)
- 4) Body Shift (left and right/90-degrees and 180-degrees)
- 5) Body pivot
- 6) Triangle step (Forward and reverse)

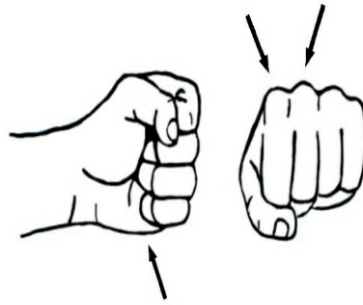
Chapter 3

Hand Weapons and Techniques

After you learn to move well on your feet you can begin to develop your body's natural weapons and learn basic striking techniques. In this chapter we will discuss the natural weapons of the hand and learn the most effective hand strikes for fighting.

The standard fist is the most widely used hand weapon. Virtually all fighting arts employ it in some form. The fist is also the most natural way to strike. Infants will form a fist and swing their hands when angry. Children strike with a fist on the playground at an early age. It is probably the oldest natural weapon of the body. Even though striking with a fist is very natural, hand injuries and broken bones in the hand are quite common during a fight. Because of this fact, it is very important to learn to form a proper fist and condition your hand to withstand the punishment of an attack.

To form a proper fist, the fingers must curl in tightly, then the thumb overlaps the fingers below the second row of knuckles for added support. The fist should be held loose until just before the moment of impact when it tightens. The first two knuckles of the hand are the primary striking surface when punching. The bottom of the fist can be used to deliver hammer fist strikes and the back of the knuckles can be used for back fist strikes as well. The knuckles can be conditioned by striking a sandbag, wooden dummy, heavy bag, or a Japanese makiwara board. Never over condition the hands. Extreme conditioning can lead to nerve damage and disfigurement. The goal is to toughen your fist enough to maximize damage to your opponent and minimize injury to your hand. Do not cause physical injury to yourself.



The Fist-The fist is the most natural weapon of the body. The primary striking surfaces are the first two knuckles of the hand and the bottom of the fist shown by the arrows on the illustration to the left. Hitting with the bottom of the fist is called a Hammer Fist strike.

The open hand strike is probably the second most common natural weapon. It has many applications which makes it a valuable tool in a fight. You can chop with the edge of the hand, thrust with the fingers, deliver blows with the inner ridge of the hand, or use the palm to thrust and slap. You are less likely to break your hand when striking with an open hand than you are when striking with a fist. Open hand strikes should be a primary consideration in a self-defense situation.



The Open Hand-The Open hand strike can be used to jab the opponent's eyes or to chop the throat or neck. The palm can be used to strike the chin or nose. Even the inside of the wrist can be employed to strike or hook a limb.

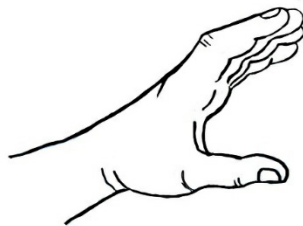
The phoenix eye strike uses the extended second knuckle of the index finger to strike pressure points and vital areas. Again, the thumb braces the index

finger and provides support. Being on the receiving end of this attack is quite painful and once it is felt you will respect its power. One of my martial arts instructors would punch dime size holes in drywall with this strike. We will discuss specific targets to attack with the phoenix eye in a later chapter.



The Phoenix Eye -The Phoenix eye strike is executed with the extended knuckle of the first finger with the hand in a fist. The thumb provides support for the knuckle. The Phoenix Eye is great for attacking vital areas of the body.

The final hand weapon we will look at is the tiger's mouth. This hand weapon can be used for both offense and defense and is highly effective for trapping an opponent's arm or scooping an attacking limb out of the way. Rotation of the wrist plays a key role in many of the defensive applications of this technique. The tiger's mouth can also be used very effectively to execute certain joint locking techniques.



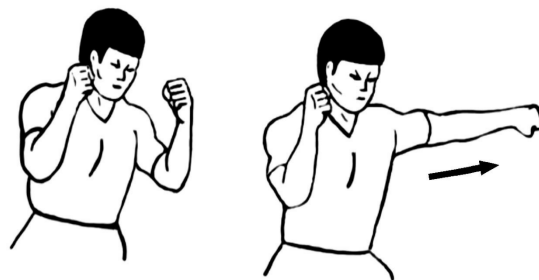
The Tiger's Mouth- The Tiger's Mouth hand weapon is very versatile. The palm and the inside of the hand can be used to strike the opponent's throat and face. The hand shape is also highly effective for scooping away an attack.

Boxing Hand Techniques

Few people will argue about the effectiveness of western boxing. The punches are extremely fast and powerful. Let us look at the four primary boxing strikes and how they are applied. These strikes can be put together into almost endless combinations of attack. In fact, I will go so far as to say that if you master the footwork from the previous chapter and these four strikes, you will be a tough opponent for anyone to defeat. The four techniques are as follows:

- 1) The Lead Punch/Jab
- 2) The Cross
- 3) The Hook
- 4) The Uppercut

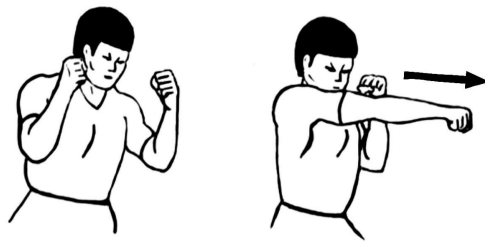
The Lead Punch/Jab- The Lead punch/jab is a fast strike with your lead hand that shoots out to the target and back along a straight line. It sets up other strikes and is executed very quickly without telegraphing the attack. Stay relaxed and put your whole body behind the blow. The fist rotates slightly upon impact and the first two knuckles are used as the striking surface. There is a slight difference between the lead punch and the jab. The lead punch is a solid blow meant to inflict damage while the jab is more of a probing strike used to feel out the opponent.



The Lead Punch/Jab

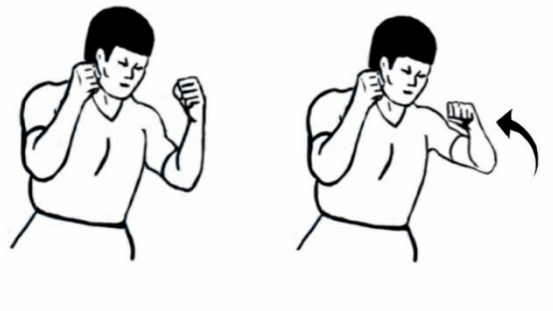
The Cross- The cross comes from the rear hand in a straight line to the target. It is a power shot used to knock out an opponent. It is normally used in

combination with other strikes such as the lead punch. The fist rotates to a forty-five-degree angle upon impact, striking with the first two knuckles of the hand. The best target is usually the chin or temple area but sometimes the cross is delivered to the body as well. When throwing a cross to the body you must bend at the waist, be careful of a knee or kick from your opponent as you execute the strike.



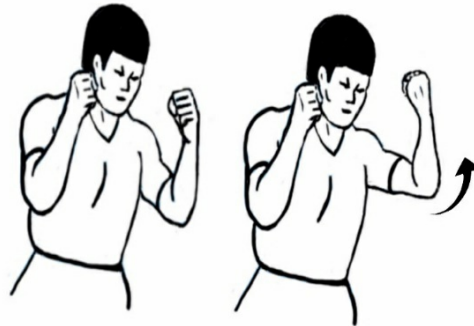
The Cross

The Hook- The hook punch is another power blow that travels in a circular motion to the target. This is a very deceptive technique that can travel around an opponent's guard. Use your hips and shoulder to generate maximum power for the strike. The hook punch can be thrown from either the lead or rear hand and is usually used in combination with other strikes. The hook punch is also a close-range attack that is extremely effective when used to hit the opponent's jaw or body. Practice doubling up the hook punch or throwing multiple hook punches in rapid succession to the opponent's body when in close range.



The Hook

The Uppercut- The uppercut strike comes in under the opponent's guard. It is often used when your attacker is bent forward. Bend your knees before the strike and then rise on your toes as the attack is delivered to generate maximum power. Follow through with the strike like you are trying to punch the ceiling. Like the hook punch, the uppercut can be executed with both the lead and rear hand. Your target will usually be under the opponent's chin, or the opponent's face when they are leaning forward.



The Uppercut

When executing the above techniques, keep your elbows in close to your body to protect your rib cage and your hands up to protect your head. Do not telegraph your attacks and be sure that straight line strikes return along the same path that they traveled to the target. Keep moving as you execute your strikes and put your hips, shoulder, and legs into each blow to generate power. Practicing on a heavy bag is an excellent way to build power in your striking techniques. I recommend that you buy a cheap egg timer in the grocery store. Set the timer for three minutes and strike the heavy bag continuously with combinations until the timer rings. This will not only develop power in your strikes, but also increase your endurance.

Once the basic strikes are mastered, you will need to develop good combinations. Below are the most common boxing combinations you should master. If you have a training partner, you can practice these combinations using focus mitts. This allows your partner to move around and hold the mitts in different positions while you strike. Here are the combinations you should master:

- 1) Lead/Jab-Cross

- 2) Lead/Jab-Cross-Hook
- 3) Lead/Jab-Hook-Uppercut
- 4) Lead/Jab-Uppercut-Cross
- 5) Hook-Hook-Uppercut
- 6) Lead/Jab-Lead/Jab-Rear Hook-Uppercut
- 7) Cross-Uppercut-Rear Hook-Hook
- 8) Hook-Hook-Rear Hook
- 9) Lead/Jab-Cross to body-Uppercut

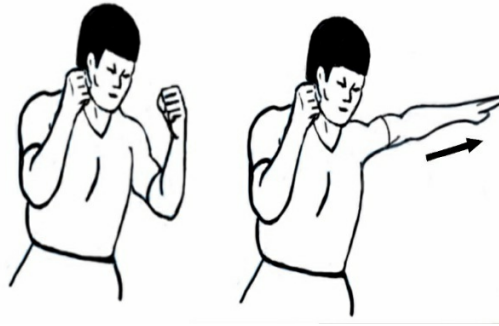
Note: Except for the cross, all strikes are done from the lead hand unless designated “rear”. These combinations are examples only and do not have to be followed exactly. Experiment with your own combinations. The term “double up” means to throw two of the same strike in rapid succession. The lead/jab and hook are often doubled up.

Martial Arts Hand Techniques

In addition to boxing hand strikes, there are five hand techniques from the martial arts that are highly effective and should be added to your arsenal. These strikes should be used in conjunction with the boxing techniques shown above. They are:

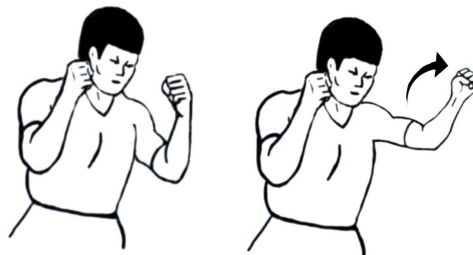
- 1) The Finger Jab
- 2) The Back Fist
- 3) The Tiger’s Mouth Strike
- 4) The Phoenix Eye Strike
- 5) The Hammer Fist Strike

The Finger Jab- The finger jab is used to attack the eyes of the opponent and is extremely effective in a self-defense situation. It shoots out straight to the target with lightning speed and can be used to intercept an attacking limb. Because it is aimed at the eyes of your attacker, it does not require much power to be effective. Speed is much more important with the finger jab.



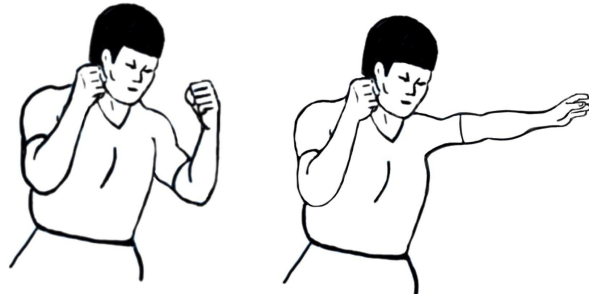
Finger Jab

The Backfist- The backfist strike is another great hand technique taken from traditional martial arts. The hand is whipped out to the target using the elbow joint as a fulcrum. The attack is very deceptive because it originates from the exact position as the lead/jab does. Strike with the first two knuckles of the hand in a snapping motion. The usual target for this attack is the opponent's temple. The backfist is extremely effective when used in conjunction with an arm grab, executing the strike as you pull the opponent in.



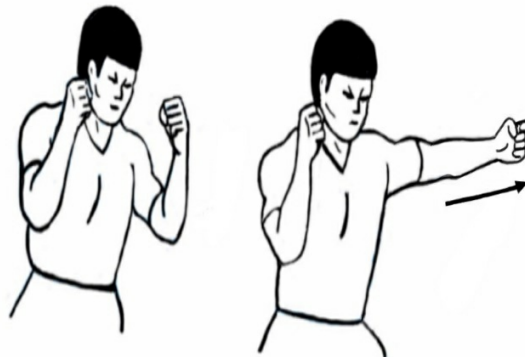
The Backfist

The Tiger's Mouth- The Tiger's mouth strike is a versatile technique that is often used to attack the opponent's throat. The inner ridge of the hand is the striking surface however the thumb can also be used to gouge the eyes. This attack shoots out in a straight line towards the target. One highly effective method of attack with the tiger's mouth strike is to hit the attacker's throat and drive their head back into a wall.



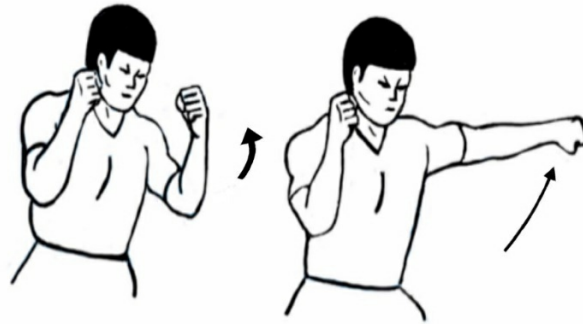
The Tiger's Mouth

The Phoenix Eye- The phoenix eye strike originates from Chinese kung fu systems such as the Bak Mei, White Eyebrow style. It is a useful strike for hitting the opponent's vital areas like the temple, eyes, or throat. This technique does require some conditioning of the first knuckle which is used to strike. I recommend striking a sandbag with the phoenix eye to condition the knuckle and strengthen the attacking hand.



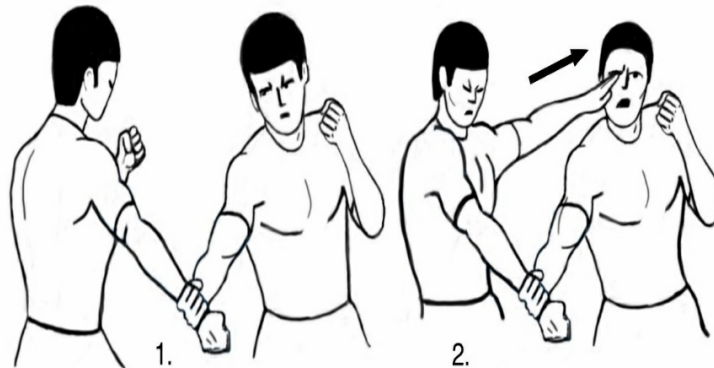
The Phoenix Eye

The Hammer fist- The Hammer fist strike hits the target with the bottom of the fist. It is normally executed to the outside with the fist held in a downward position. The strike can be done inward with the fist up, but it will have less power. This technique is seen often in traditional karate systems. The opponent's jaw, temple, and back of the neck are excellent targets for the hammer fist.

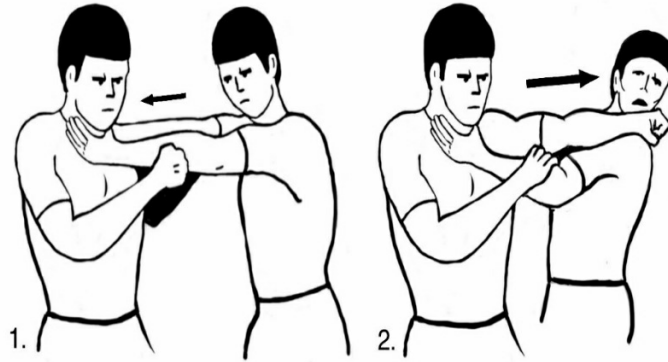


The Hammer Fist

You now have nine basic hand striking techniques that are the most effective for a variety of situations. To give you an idea of how to apply these techniques in different scenarios, let us look at the below illustrations. In the first scenario, the attacker grabs your wrist and starts to punch you in the face (1.). You fire a finger jab strike to his eyes (2.).



The second scenario addresses an attempted choke from your opponent. As he attempts to grab your throat to choke you, raise your hands (1.) Deliver a lead punch to the opponent's face as you grab his arm to prevent the choke (2.)



Now that you have a good working knowledge of the hand strikes, you should practice all of them in combinations. Feel free to mix the techniques up and practice them in any combinations you choose. The below combinations should become part of your daily practice routine.

- 1) Finger Jab/Cross
- 2) Backfist/Cross/Hook
- 3) Hammer Fist/Cross/Hook
- 4) Hook/Backfist/Cross/Rear Backfist
- 5) Finger Jab/Rear Tiger's Mouth/Uppercut
- 6) Uppercut/Cross/Hook/Hammer Fist
- 7) Tiger's Mouth/Rear Tiger's Mouth/Hook
- 8) Backfist/Hook/Cross
- 9) Double Up Lead Jab/Rear Finger Jab

Summary-

The natural weapons of the hand when properly conditioned, allow you to inflict the most injury to your opponent. These natural weapons include:

- 1) The Fist
- 2) The Open Hand
- 3) The Phoenix Eye
- 4) The Tiger's Mouth

Western Boxing contains some of the most effective hand strikes for fighting. The four primary boxing hand techniques are:

- 1) The Lead Punch/Jab
- 2) The Cross

- 3) The Hook
- 4) The Uppercut

Traditional martial arts also contain extremely effective striking techniques. The five primary martial arts hand techniques that you must master are:

- 1) The Finger Jab
- 2) The Backfist
- 3) The Tiger's Mouth Strike
- 4) The Phoenix Eye Strike
- 5) The Hammer Fist Strike

Practice all these strikes in combinations.

Chapter 4

Kicking Skills

Kicking techniques are without a doubt the most powerful striking skills you can develop. A well-placed kick executed with speed, timing, power, and focus can quickly end an encounter. In this chapter we will discuss the most effective kicking techniques and how they work, but first we must discuss some general rules that are important when using kicks.

It is important to remember when kicking that you want to keep the kicking leg between you and your opponent. This creates a barrier that prevents the attacker from just rushing in. Always initiate all your kicks in the same way. This will keep the opponent guessing and he will not know what type of kick you are throwing based on the position of your leg. Never kick above the waist in a real fight. High kicks are great for training, competition, and developing skill, but they leave you off balance and prone to low attacks. High kicks also take longer to execute than their low line counterparts. These factors make low power kicks to the opponent's legs and groin your best option in a self-defense situation.

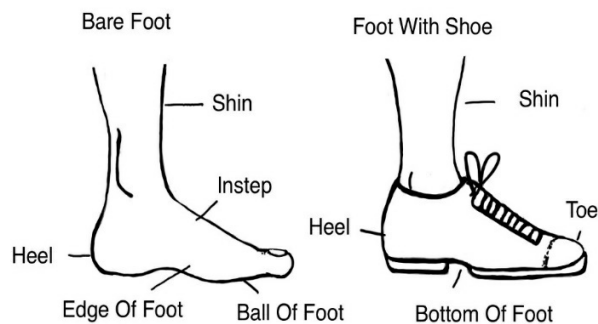
The **Lead Leg Theory** is a very important concept in kicking. This theory states that the lead leg should be used for about ninety percent of your kicking attacks. Because the lead leg is closer to your opponent, it can be used quicker and is less telegraphed. With constant practice, you will develop strong power in your lead leg kicking techniques. Kicks thrown with the rear leg will still have slightly more power but will be slower and easier for the opponent to defend against. There are two kicks however, that will be much more effective when thrown from the rear leg. These two kicks are the Thai Kick and the Cross Kick.

Jumping kicks and spinning kicks are extremely risky and should not be used in a real self- defense situation. Spinning kicks involve turning your back to the opponent for a moment which leaves you vulnerable to strikes and chokes. Jumping kicks require too much energy to execute and because both feet leave the ground, you are likely to lose your balance or have your feet swept out from under you. In chapter one, I told the story of how I was choked unconscious by one of my instructors when I tried to use my flashy

kicks against him during a sparring match. I know these techniques are fun to practice, but I recommend that you leave them in the training hall.

Natural Weapons of the Foot

Before we look at specific kicking techniques, let's look at the natural weapons of the foot that are used when kicking. It is important to consider that in the vast majority of situations you will be wearing shoes. Although the bare foot has natural weapons, a shoe protects the foot from injury and provides a harder surface to strike with. You should practice kicking with both shoes and bare feet when you train. When kicking with a bare foot you can strike with the heel, outer edge, instep, bottom, and ball of the foot. When wearing shoes, a kick can be delivered with the toe, heel, edge, instep, and bottom of the foot. The type of shoe you are wearing will make a big difference in the effectiveness of the attack. A steel toed boot will obviously cause more damage than a tennis shoe. The shin is also a highly effective striking surface to use for certain kicks.



Kicking Techniques

There are six kicks that are highly effective for fighting. Like hand techniques, they can be used in a variety of combinations and should be added to the hand techniques learned in the previous chapter. The six kicks we will discuss are:

- 1) The Front Kick
- 2) The Side Kick
- 3) The Roundhouse Kick
- 4) The Thai Round Kick

- 5) The Hook Kick
- 6) The Cross Kick

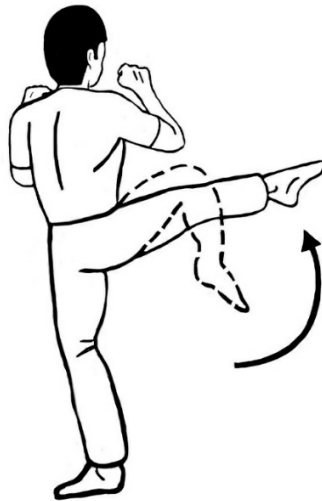
Some of these kicks can be used both offensively and defensively. A side kick thrown to an attacker's midsection will stop a punch he is preparing to throw due to the leg being longer than his arm. The cross kick and low side kick are often used to stop an opponent's kick by jamming his leg before the kick is fully extended. As a rule, you should use your legs to defend against low attacks and not your hands. Lowering your hands to block a low kick will leave your head open to a strike. The good thing about low line kicks is that it enables you to use hand techniques simultaneously with your kicks. This is normally accomplished by grabbing the opponent's arm and pulling him in as you kick his legs and strike his face with your free hand. You can easily double the power of your blows by pulling the opponent into the attack. Now let's look at each kick in detail.

The Front Kick- The front kick is a rapid-fire strike used to attack the groin, or to knock an attacker back. You can use the heel, instep, or ball of the foot as your striking surface depending on your chosen target. The front kick travels in a straight line to the target and uses the hips to generate power. The kick can be snapped to cause damage or thrust out to push the opponent back. To execute the kick, raise the knee up and then extend the foot straight out to the target. Remember to keep your hands up as you kick.



Front Kick

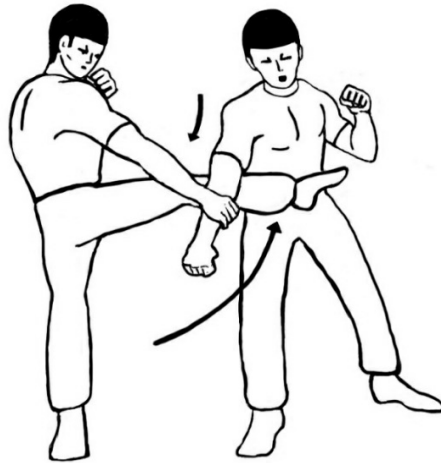
The Roundhouse Kick- The roundhouse kick is normally done with the lead leg and gets its power from the hips combined with a snap of the leg. It travels in an inward arc to the target. Keep the kick below the waist in a real situation. Use the ball of the foot, the shin, or instep as your striking surface. If you are wearing proper shoes, the tip of the toe may be used to strike. To execute the roundhouse kick, lift the knee up towards the target and then snap the foot out in an arc to strike the opponent.



Roundhouse Kick

Example of Pulling the Opponent into The Roundhouse Kick -

Using the principle of pulling your opponent into the strike, you grab the attacker's arm and pull him forward forcefully as you execute a roundhouse kick to his midsection. By pulling the opponent into your attacks, you can easily double the power of your strikes.



Pulling the Opponent into The Roundhouse Kick

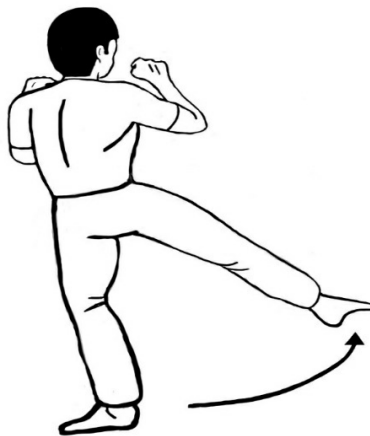
The Side Kick- The side kick is a powerful attack that travels in a straight line to the target. The hips and footwork play a vital role in giving this kick its full power. You may strike the target with the heel, edge of the foot, or the bottom of the foot. The opponent's knees and rib cage make excellent targets for this kick. When combined with the lunge footwork, the side kick can knock an opponent down and easily break ribs. The side kick is also a valuable tool for defense and can be used to stop an opponent's attack midstream.



The Side Kick

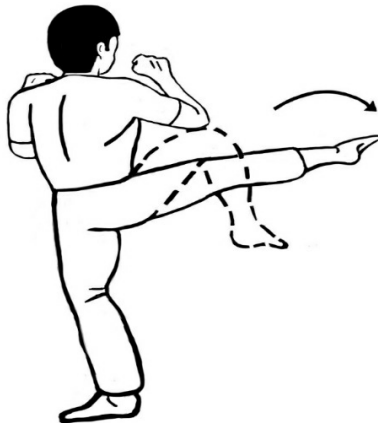
The Thai Kick- The Thai round kick is the most powerful kick next to the side kick. It is used to destroy the opponent's legs and is always thrown to the

knee or thigh of the opponent. Unlike the other kicks we have discussed, the Thai round kick does not snap back or retract from the target. Instead it slams through the target upon impact. If you miss the target when executing this kick, you will spin 360 degrees, back to your original fighting posture. The Thai Round kick is normally executed with the rear leg for extreme power. It is often doubled up and may be thrown from the lead leg after a quick switch of the feet for added power. The striking surface is always the lower shin. To execute this kick, swing the rear leg around with the knee just slightly bent. Slam the leg into the target. This kick is extremely effective when used in combination with the boxing hand techniques.



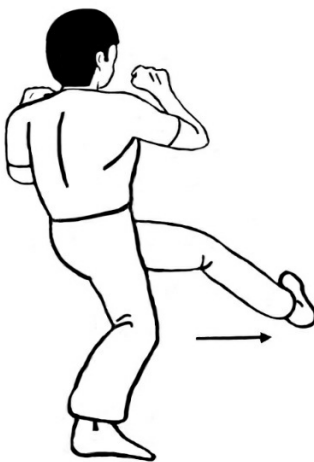
Thai Round Kick

The Hook Kick- The hook kick is a jabbing attack that is used to set up other strikes. It follows the opposite path to the target as the roundhouse kick. This kick should be chambered just like the side kick and roundhouse kick to prevent the opponent from knowing which kick you will throw. Strike with the heel when using the hook kick and aim for the inner thigh, groin, and knee. It will take some practice in order to develop good power with this kick. I recommend practicing all the kicks on a kicking shield or a heavy back.



The Hook Kick

The Cross Kick- The cross kick is a very deceptive technique that can be used for both attack and defense. Its close-range structure allows for the use of hand techniques along with the kick. The cross kick is executed with the rear leg and it stomps or rakes the opponent's knee or shin. Use the inside of the foot or the heel as the striking surface. The cross kick is a great tool for stopping an attacker's front kick or side kick. In a grappling situation, the cross kick can be used to buckle an opponent's leg and take them to the ground. To execute the cross kick, simply raise your rear leg up and kick forward, across your lead leg to the target.



The Cross Kick

Training your body to properly execute these kicks will not be easy. You must spend a lot of time kicking a heavy bag to develop power. Slow kicks can be done in the air to work on proper form and to build leg strength. Avoid kicking hard in the air as this can injure your knee joints. Your footwork, hand techniques, and kicks should all be mixed in combinations when you train. Strive to be a well-balanced fighter, and do not rely too heavily on kicks or hand strikes alone. In the following chapters we will add additional skills to your repertoire.

Summary-

When properly applied, kicking techniques can be your most powerful weapon. There are several rules that will make your kicking style highly effective:

- 1) Keep your leg between you and your opponent for a barrier when kicking
- 2) Chamber the kicking leg the same way for all kicks to disguise your attack
- 3) Utilize the **Lead Leg Theory** which states that ninety percent of kicks should be done with the lead leg
- 4) Keep your kicks below the waist in a real encounter
- 5) Always keep your hands up while kicking
- 6) Avoid jumping and spinning kicks that jeopardize your balance and expose your back
- 7) Practice kicking in combination with hand techniques
- 8) At close range, kicks and hand strikes can be executed simultaneously
- 9) Pulling an opponent into your strikes can double your power

There are six primary kicking techniques which are proven effective for fighting. These kicks are:

- 1) The Front Kick
- 2) The Roundhouse Kick
- 3) The Side Kick
- 4) The Thai Round Kick
- 5) The Hook Kick
- 6) The Cross Kick

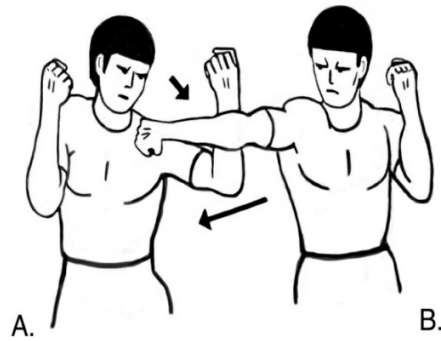
Chapter 5

Methods of Defense

There are several factors involved in good defense. Up to this point we have focused on methods of attack because these techniques are easier to learn and, in most cases, the best defense is a good offense. Always keep your enemy on the defense by attacking ferociously, however there will be times when you are caught off guard and must react defensively. Methods of defense can be classified into five categories which are:

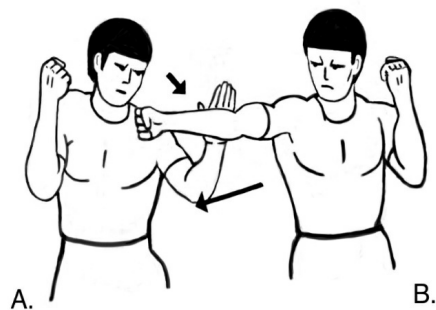
- 1) Blocking
- 2) Parrying
- 3) Limb Destruction
- 4) Jamming or Checking
- 5) Evasion

Blocking- Blocking is the most common but least effective method of defense. Most martial arts systems today teach blocking as the primary option when attacked. The truth is that a block is slow and uses force against force which could injure the defender as well as the attacker. Textbook blocks are exceedingly difficult to execute in a real situation when strikes are coming in at you fast. If you have ever attended a karate tournament you probably saw some very pretty blocking techniques during the form competition, but did you notice how these blocks vanished and quick parries took their place in the sparring competition? The reality is that most of the blocking techniques found in traditional martial arts are not blocking techniques at all, but that is a discussion for another chapter. There is a time and place to use blocking techniques, but when possible, you should use other methods of defense.



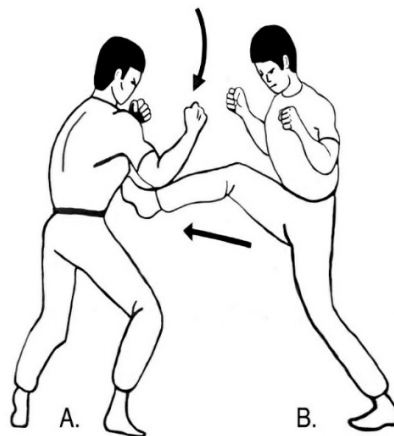
Blocking-As the opponent (B) punches, the defender (A) blocks inward with his arm to deflect the attack. Blocks may work sometimes, but they are often too slow against rapid combinations. Avoid blocking except as a last resort.

Parrying- The Parry is a simple and fast movement used to deflect an attack. Parries are a natural body reaction, so they are easy to learn and execute. Attacks can be redirected inward, outward, up, or down with an open hand or arm. A parry is often executed at the same time as a counter strike thus combining attack and defense into one fluid movement that saves time and energy. Do not overextend your arm or reach for the attacking limb when parrying. This will open you up to another strike and bring your body off balance. Parries are also the core of trapping an opponent's limbs which will be discussed in a later chapter.



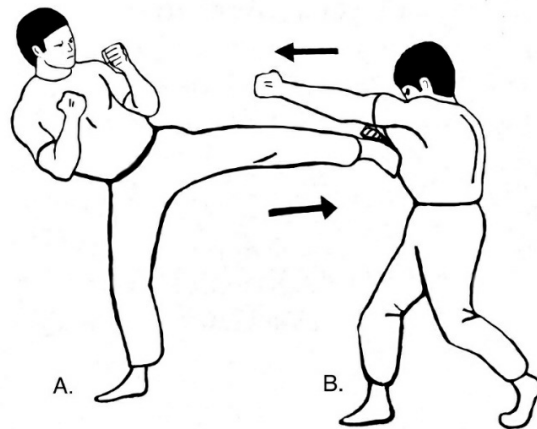
Parry-The defender (A) parries an attack to the inside with his palm. Parries are quick and effective. You may parry to the inside, outside, high, or low. Don't overextend your arm when you parry. Use just enough motion to deflect the strike.

Limb Destruction- Limb destruction is a highly effective method of dealing with an opponent's attack. It is a prime example of how a good offense is the best defense. When an opponent attacks, you attack his striking limb with a fist, elbow, or knee. The goal is to damage his attacking limb and create a psychological barrier in his mind which prevents him from launching his attacks full force for fear of injury. The elbows are most often used for limb destruction and in many cases, the defender just slightly adjusts his body position to allow the attacker's limb to run into the elbow. An opponent will think twice before kicking again after their leg has run into a knee or elbow.

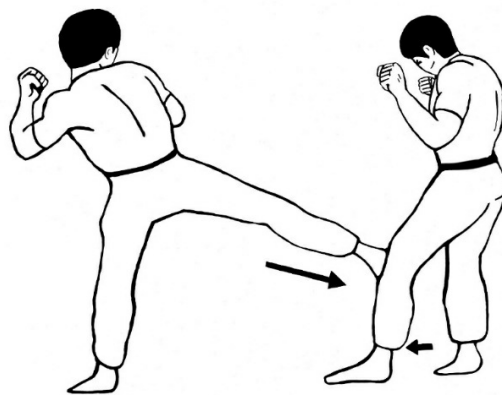


Limb Destruction-As the attacker (B) throws a front kick, the defender (A) uses a downward elbow strike to hit the attacking leg. Your goal when using a limb destruction defense is to damage the opponent's attacking limb and then counter strike. The attacker will be reluctant to attack if every strike he throws results in damage to his arms and legs.

Jamming or Checking- Jamming or checking an attack means to stop the attack immediately as it is starting before it can be thrown. The hand can be used to check the shoulder at close range to prevent a punch from being thrown. The low side kick or front kick can stop most kicks before they get started. The key to this method of defense is being able to read the opponent's body movement and see when an attack is coming. Therefore, you must avoid telegraphing your intentions when you attack. Jamming and checking an opponent's attack takes a lot of practice but once mastered, it is a valuable tool to have for defense.



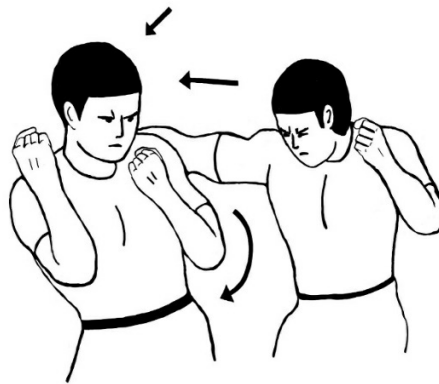
Jamming and Checking-As the attacker (B) starts to throw a cross, the defender (A) jams the attack with a side kick to the midsection. Jamming and checking the opponent's movements will stop a strike in its tracks before it can be fully executed. In this case, because the leg is longer than the arm, the attack is stopped.



Jamming and Checking (Example 2)- In this example, the attacker starts to throw a front kick, but the defender quickly stops the front kick with a low side kick.

Evasion- The last form of defense is evasion. Evasion is the art of not being hit through superior mobility. It requires a lot of practice and skill to use effectively and is considered to be the highest level of defense. When evading an attack, you are not using an arm or leg to block or parry. All your limbs remain available to counter strike the opponent. To use evasion, simply move

your body out of the line of attack so that the opponent's strike misses you. Evasion consists of movement such as bobbing, weaving, slipping, rolling, tracing, and ducking. Bobbing and weaving can be described as moving your upper body from side to side and circular while in the boxer's posture to avoid a strike. A moving target is much harder to hit than a stationary one. To perform a slip against a punch to the face, simply move your head slightly to allow the punch to pass by then counter strike. Ducking is dropping your body low to avoid a high attack. Duck by bending the knees and keeping your hands up. Do not bend at the waist or drop the hands. Rolling is highly effective against body shots. From the boxer's posture, use your elbows and rotate your torso to deflect incoming attacks. Tracing is moving just out of range of an attack, so it misses and then following the attacking limb back to the opponent with an attack of your own.



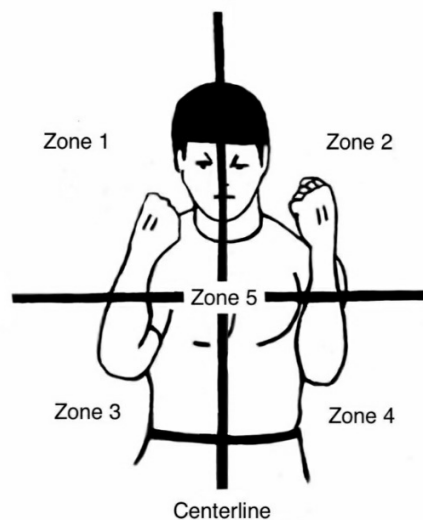
Evasion-Evasion is the highest level of defense. When you evade, all your limbs are available to counterattack. Evasion consists of bobbing, weaving, slipping, ducking, rolling, and tracing. In this example, the opponent throws a lead punch and the defender simply slips the punch by bending at the waist to avoid the attack.

As you may have guessed, good footwork is essential for evasion to work effectively. Your body must remain relaxed, loose, and in constant motion. Don't dance around and waste energy though. Move just enough to avoid attacks and still be in range to counter strike. Evasion will seem very advanced at first, but after constant practice you will be able to employ it with little to no thought. It is well worth your effort to master evasion. The opponent will become frustrated and confused when every strike he throws at

you misses the target and you nail him with counter strikes. The best way to practice your evasion skills is to have a training partner strike at you slowly at first while you evade. Gradually, your partner increases the speed of the attacks until you are eventually evading rapid attacks.

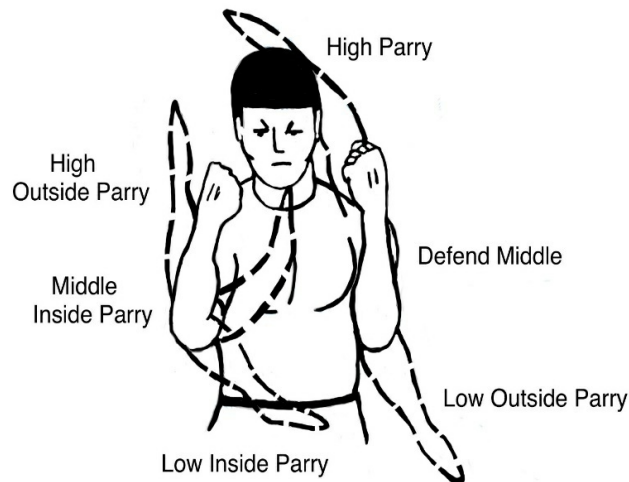
The Centerline Principle- The Centerline is an imaginary line that runs from the crown of the head down through the middle of your torso to the floor. Most of your vital areas including the eyes, throat, groin, and solar plexus are on your centerline so it must always be protected. Be sure to guard your centerline as you move, defend, and launch attacks. You should also look for opportunities to attack the opponent's centerline when it's left exposed. The boxer's posture will provide the best protection of your centerline against attacks to your vital targets.

The Zoning Principle of Defense- The zoning principle is a method of rapidly identifying which area of your body an opponent's attack is targeting. This allows you to quickly respond with the appropriate defensive technique. In addition to the centerline principle, you have five zones of attack. Basically, any strike your opponent throws at you will come from one of these five zones. For example, a straight punch is traveling on zone five, a roundhouse kick to your right temple is travelling on zone one, and a low Thai round kick to your left leg is traveling on zone four. Understanding the zoning principle allows you to quickly identify which zone an attack is coming from and respond appropriately.



The Zoning Principle

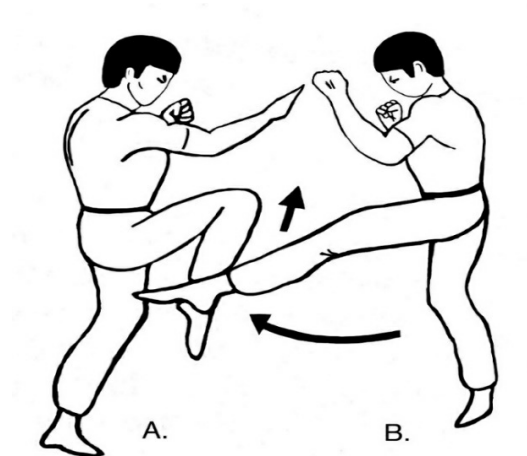
Once you understand the Zoning Principle, it becomes easy to defend that zone with just enough movement to stop the attack, maintain balance, and remain in position for a counterattack. Obviously, any of the defensive techniques can be utilized to defend your centerline and the zones, but let's look at how parries can be applied.



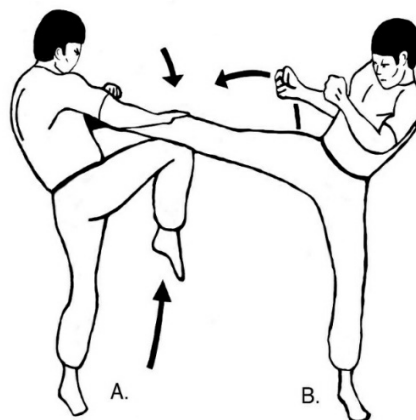
As seen in the above illustration, simple hand parries can defend all the zones and your centerline. By keeping the arms and elbows in close to your body, you can deflect mid-level strikes by simply rotating your waist towards the attack. A high outside parry will defend zone one while a middle inside parry covers the centerline. A low outside parry protects zone four and a high parry covers zone two. Finally, a low inside parry can protect against zone three attacks. Keep in mind that these are just a few examples of how you can defend the centerline and zones. Use your imagination, and experiment with the other defensive skills.

Defending against low line kicks- Low line kicks should be blocked with the legs and not the hands. If you lower your hands to stop a low line kick, you leave your head and upper body open to attack. It will also take you longer to counter strike with your hands if you must lift them back up after defending against a low kick. To block a low round kick, raise your leg on the side that the kick is coming in on and deflect the kick with the outside of

your shin. The leg can also be used to deflect inward against a low front kick. Absorbing kicks with your leg and shin will hurt. It is a good idea to condition your legs by kicking a heavy bag. You can also roll your shins with a coke bottle or stick to build a level of pain tolerance. After a while of conditioning the shins, it is possible to break broom sticks and even wooden baseball bats with your kicks. We discussed how jamming can be used to stop low line kicks as well.



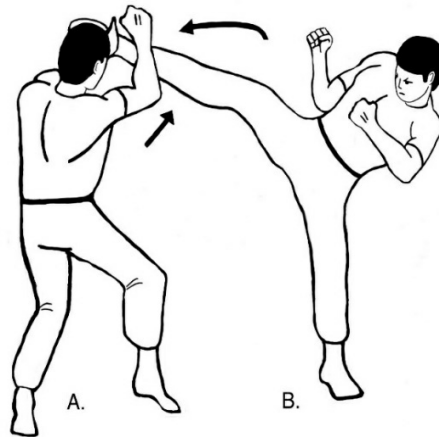
Defending Against Low Kicks-Use your legs to defend against low kicks. If you use your hands, you will expose your head to attack. In the example, the attacker (B) throws a low round kick at the defender's (A) leg. The defender raises his leg and deflects the kick with the outside of his shin. He is poised to deliver a finger jab to the attacker's eyes.



Defending Against Mid-Level Kicks-Sometimes the opponent will

kick to your midsection between the low line and upper body. In these cases, you should use both your leg and hands to defend. In the example the attacker (B) throws a mid-level roundhouse kick. The defender (A) uses an upward knee strike with a downward parry to execute a limb destruction to the opponent's leg.

Kicks to your midsection will be difficult to block with a leg alone. If the attacker chambers all his kicks in the same manner, you may not know if the kick will be thrown low or high. In these cases, you should use both your leg and your arm to defend. High kicks can be defended against in the same manner as other strikes but be aware that kicks are more powerful and can break through your defense if it isn't strong. When the opponent throws high kicks, look for opportunities to off balance him and attack his support leg.



Defending Against High Kicks-If the opponent kicks high, be prepared and look for opportunities to off balance him. Attacking his support leg is a good option. In the example, the attacker (A) throws a high roundhouse kick. The defender (B) uses his left arm to defend and his right arm to attack the kicking leg with an elbow.

When possible, combine attack and defense into one fluid motion. An example of this is to parry a punch down as you finger jab the opponent's eyes. Never defend more than twice without counter attacking. It is extremely dangerous to fight with a defensive attitude. Your goal should be to end the fight as quickly as possible before the attacker causes you harm. As was stated before, the best defense is a good offense. Even with an offensive mind set, you must train defensive skills to the highest level.

Summary-

You should always try to keep the opponent on the defense, but you must have good defensive skills to protect yourself. The five methods of defense are:

- 1) Blocking
- 2) Parrying
- 3) Limb Destruction
- 4) Jamming or Checking
- 5) Evasion

Blocking is the least effective method of defense, and evasion is the highest level. Parrying an attack is the most natural and common method of defense. The Centerline of your body should always be protected because many of your vital areas are located along your centerline. By utilizing the Zoning Principle, you will be able to quickly identify where an opponent's attack is headed and respond appropriately. It is best to defend against low kicks with your legs. This prevents you from exposing your head by lowering your arms to block. Kicking attacks to your mid-section may require you to use both an arm and a leg to properly defend. Remember that defensive skills are extremely important, but you must never defend more than twice without counter attacking. The best defense is a good offense!

Chapter 6

Elbow Boxing, Knees, Headbutt, and Clinch

In 1987, I started to learn a unique system of elbow fighting from one of my martial arts instructors named Vic Butler. The system is called Elbow Boxing because it is remarkably similar to western boxing, except the elbows are used for striking instead of the fists. Elbow Boxing is an excellent system for close range fighting and fighting from the clinch. I was told by my instructor that elbow boxing was developed by prison inmates for self-defense in close quarter spaces such as a prison cell. In this chapter we will cover the essential elements of elbow boxing and discuss the use of knee strikes in close range fighting. We will also look at head butting techniques.

Elbow Boxing

Elbow boxing strikes should always be thrown in rapid combinations which makes them almost impossible to counter. The striking surface used for most elbow strikes is the spot right below the point of the elbow. A well-placed elbow strike with this area will open cuts, break bones, and cause knock outs. The best time to use elbow boxing is when you are in a clinch or in extreme close range where most kicks and hand strikes are ineffective.

Elbow boxing techniques are executed from the boxer's posture with your hands up and fists clenched loosely. As you advance, you may open your hands to assist in trapping, and parrying, but in the beginning, you should keep your fists closed to prevent injuries from occurring to your hands during an exchange of elbow strikes. There are nine offensive techniques and two defensive techniques in elbow boxing. These techniques are:

Offensive Techniques-

- 1) The Lead Elbow
- 2) The Elbow Cross
- 3) The Round Elbow
- 4) The Hooking Elbow
- 5) The Upward Elbow
- 6) The Downward Elbow
- 7) The Drop Elbow to The Knee

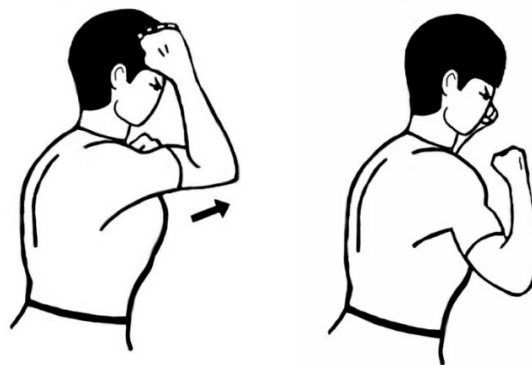
- 8) The Thai Diagonal Elbow
- 9) The Raking Elbow

Defensive Techniques-

- 1) The Elbow Deflection (Inside and Outside)
- 2) The Elbow Limb Destruction

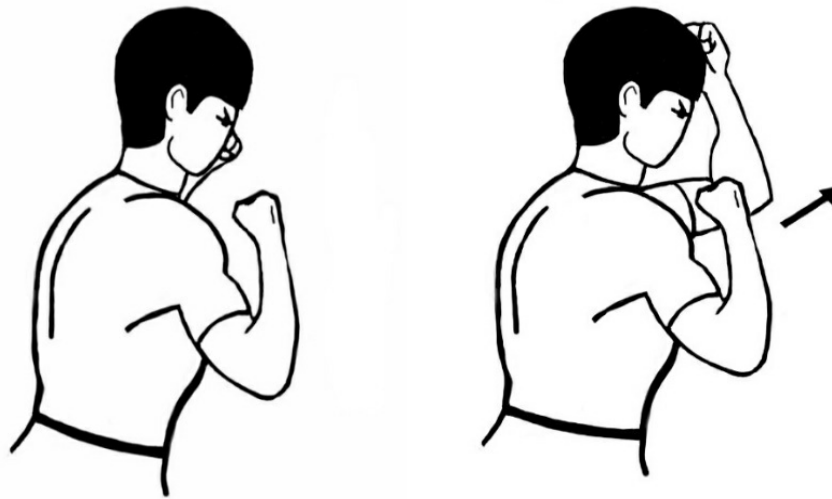
Except for the lead elbow and the elbow cross, all the techniques can be executed with the lead or rear arm. These techniques can also be doubled up and should be combined with your other forms of attack and defense. Elbow boxing is extremely effective, but it is not meant to stand alone. Now we will look at each technique in more detail.

The Lead Elbow- The lead elbow travels in a straight line to the target and is used to attack the head, body, or limbs of your opponent. It is often used to create openings and set up other attacks. The lead elbow is a rapid strike that is the equivalent of a boxer's lead punch or jab. From the boxer's posture, shoot the elbow straight out with the arm held in an almost vertical position.



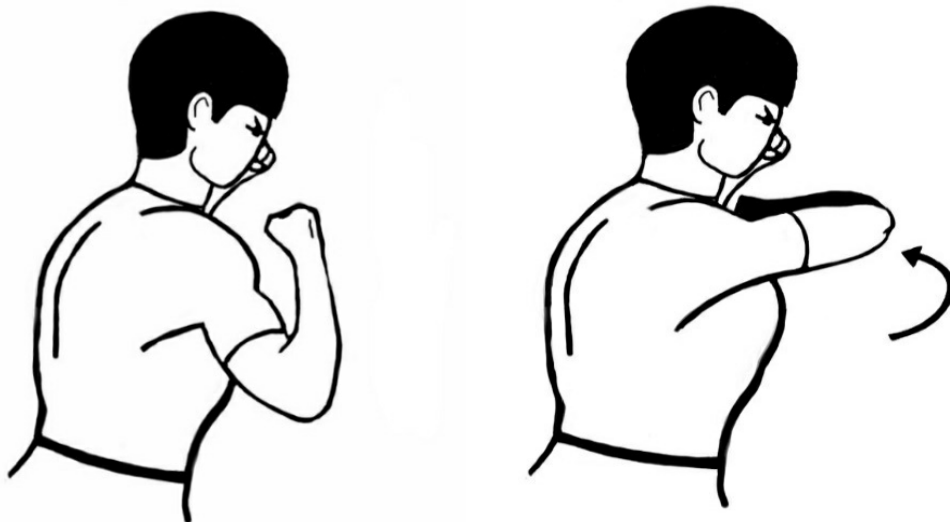
The Lead Elbow

The Elbow Cross- The elbow cross is thrown with your rear arm and is almost always used in combination with other strikes. Because it comes from the rear, it generates a lot of power. From the boxer's posture, shoot the rear elbow straight forward. Use your hips and waist to generate power. Be sure to return quickly to the boxer's posture after the strike.



The Elbow Cross

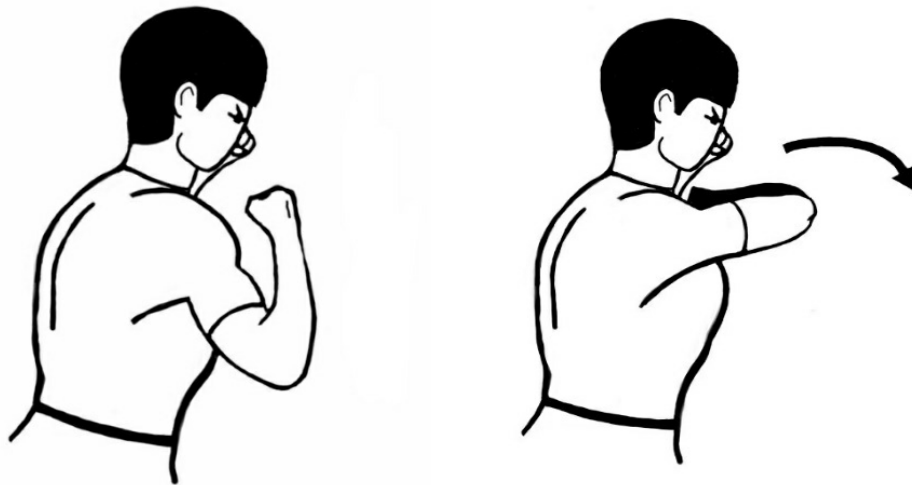
The Round Elbow- The round elbow is a powerful attack that travels in a circular motion to the target. It is often doubled up on and is the elbow boxer's version of the hook punch. The primary targets for this strike are the head and the opponent's arms. This technique is often used to knock down the opponent's guard so that a follow up strike can get in.



The Round Elbow

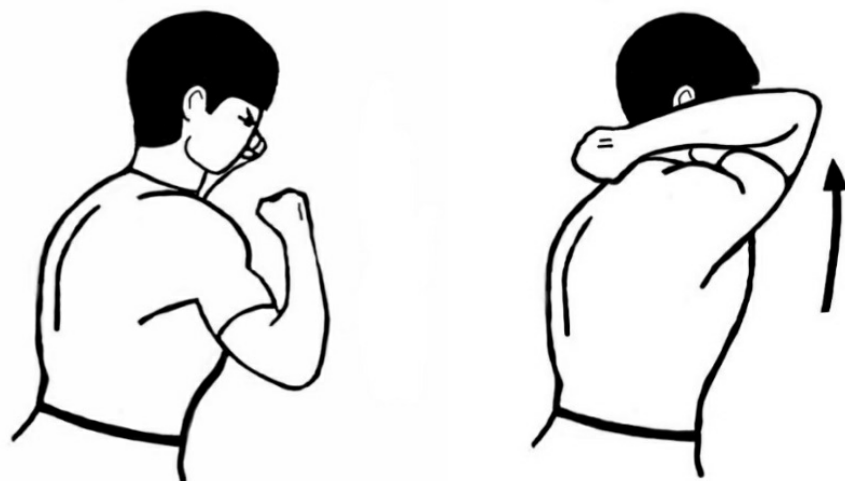
The Hooking Elbow- The hooking elbow strike is the opposite of the

round elbow strike. The two are often used in combination because they flow together well. The hooking elbow is a highly effective strike to use after you have slipped an attacker's punch to the outside. To execute the hooking elbow from the boxer's position, bring the elbow straight up and then hook it to the outside across your body. Targets include the attacker's head and arms.



The Hooking Elbow

The Upward elbow- The upward elbow strike is the elbow boxer's equivalent of the uppercut in boxing. It comes from under the opponent's guard and strikes the chin. From a boxer's posture, bend your knees and shoot the elbow straight up as you rise under the target. The hand of your striking elbow will end up behind your head as you execute the strike. Aim for the ceiling with this technique, and slightly rise up on your toes as you strike to generate maximum power.



The Upward Elbow

The Downward Elbow- The downward elbow strike is best used to the back of the neck or head when the opponent is bent over. It is also highly effective as a limb destruction technique and to stop knees in a clinch.

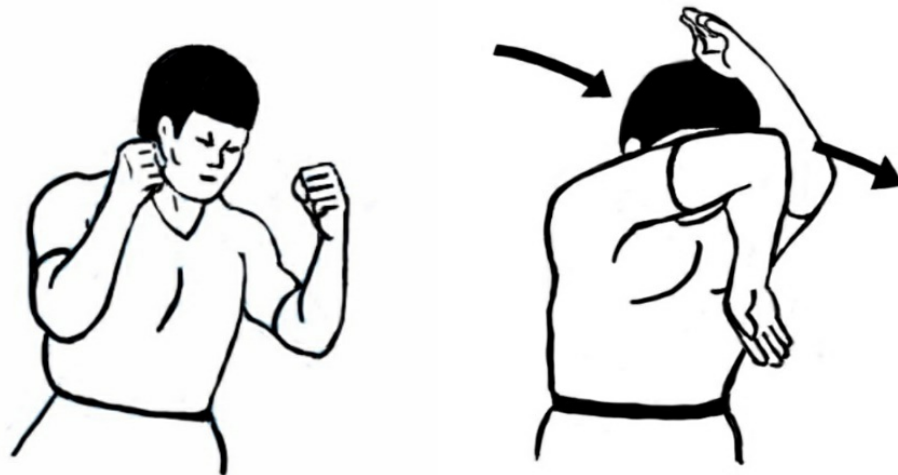


The Downward Elbow

The Drop Elbow to the Knee- The drop elbow strike to the knee is seldom used because it can leave you in a vulnerable position, but if the opportunity to use it occurs, it can be extremely effective. To execute the drop elbow attack, duck under an opponent's strike and elbow his knee or thigh. The opponent's ankle can be grabbed with the other hand to lever him into a takedown with the strike. It is extremely important to recover quickly from this attack. When properly applied, this is an incredibly painful strike that can temporarily cripple the attacker.

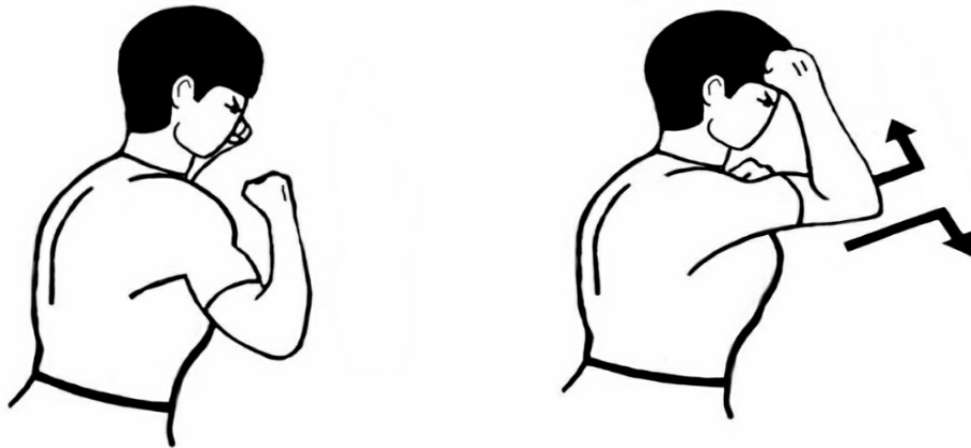


The Thai Diagonal Elbow- The Thai diagonal elbow is a very powerful strike that travels in a forty-five-degree angle to the target. It is very deceptive and can be thrown over the top of the opponent's guard. To execute the strike from a boxer's posture, bring the elbow out to the side and then down sharply at a forty-five-degree angle.



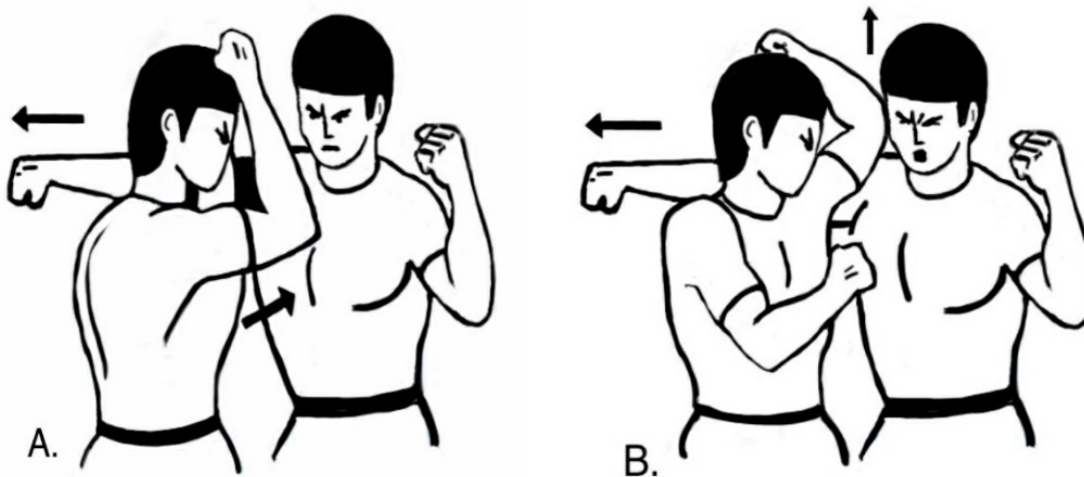
The Thai Diagonal Elbow

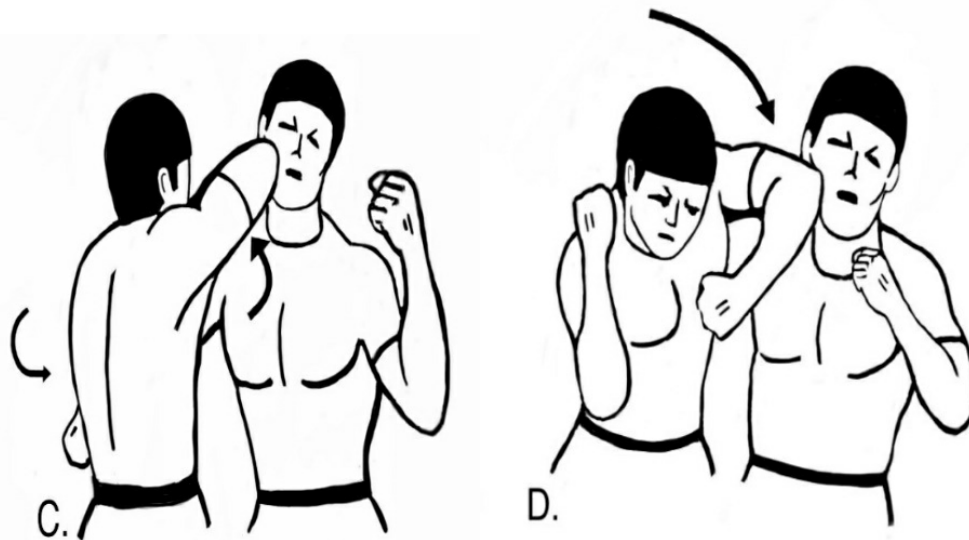
The Raking Elbow- The raking elbow attack is used to fluster and confuse the enemy as well as cause cuts and tissue damage. It is highly effective when used in a clinch. With your arm held straight, the elbow is raked inward or outward across the opponent's face.



The Raking Elbow

The Elbow Flurry- The elbow flurry is an example of how you can combine the elbow boxing techniques into a devastating combination of rapid attacks. Any series of rapid attacks can be called a flurry, after you learn this example, experiment with creating your own combination flurries. This flurry begins by slipping the opponent's punch to the inside and executing a lead elbow strike to his solar plexus (A). Follow with a rear upward elbow to his chin (B) and a round elbow strike to his jaw (C). Finish the opponent off with a Thai diagonal elbow strike to his temple (D). The elbow flurry should take less than a second to execute.





The Elbow Flurry

Defensive elbow techniques- In the previous chapter we discussed how the elbows can be used for defense. The two primary defensive techniques in elbow boxing are the elbow deflection and the elbow limb destruction. Remember that when using your elbows to fight at close range your goal is to damage and destroy anything that gets in your path. Using your elbows to deflect an attack or smash a limb achieves that goal.

Knee Attacks

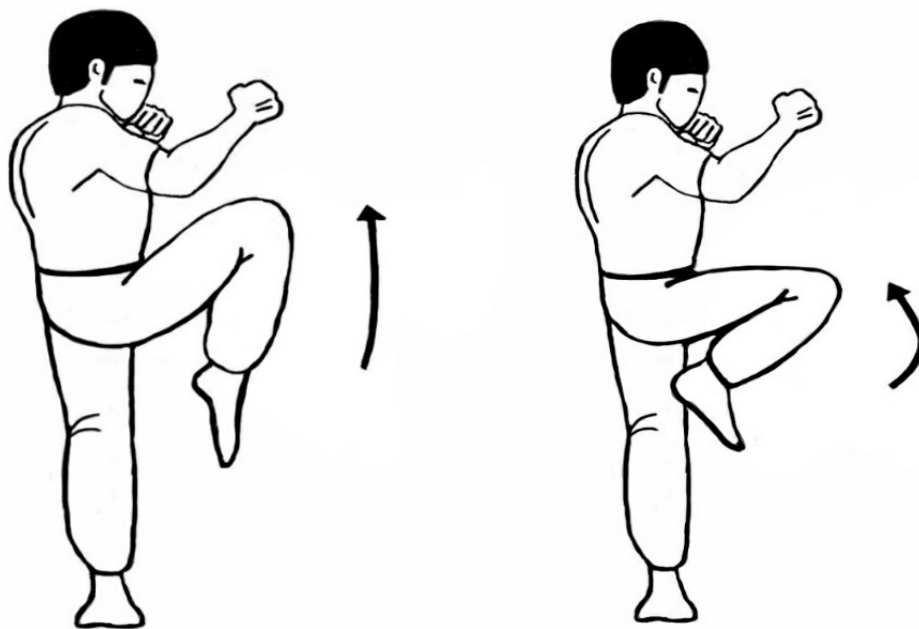
In addition to elbow boxing, you should also be familiar with knee strikes. At close range, you can strike your opponent in the legs, groin, and body with your knees. Pulling the adversaries head down into a knee strike is also extremely effective. Two very common knee attacks are an upward knee strike to the groin when the opponent bear hugs you from the front and pulling the opponent's head down into a knee strike from a clinch. By using a neck lever clinch, you can twist the opponent's head down into powerful knee strikes. To execute a neck lever clinch, grab your opponent around the neck with both arms. Cup the back of his head with your hands as you squeeze your forearms together. By shifting to the side and twisting with your arms, you can lever the opponent down into a knee strike. Knee strikes to the nerve that runs along the outside of the thigh are also extremely painful and can be used when your hands are occupied with a lock or trap. Remember to

use your hips to generate power when executing knee strikes.

The Front Knee- The front knee strike shoots straight up into the target. Often the hands are used to pull the enemy in to the strike. Target areas include the groin, head, legs, thigh, and body.

The Round Knee- The round knee strike travels in a half circle to the target. Power is gained by using the hips and sometimes by using a slight hop when the strike is thrown. The round knee is very effective after a sidestep, when the opponent has over committed and come in deep. You may also grab the opponent by the arm, or clothing to pull him into the knee attack.

These knee strikes along with your elbow boxing will help make you a much better fighter at close range. After these skills are mastered and added to your footwork, striking, and kicking skills, you will have a well-rounded system of fighting. To close out this chapter, we will add a few more components to your close-range fighting arsenal by discussing how to properly headbutt, foot stomp and clinch.



The Front Knee Strike and The Round Knee Strike

Headbutt, Foot Stomp, and Clinch

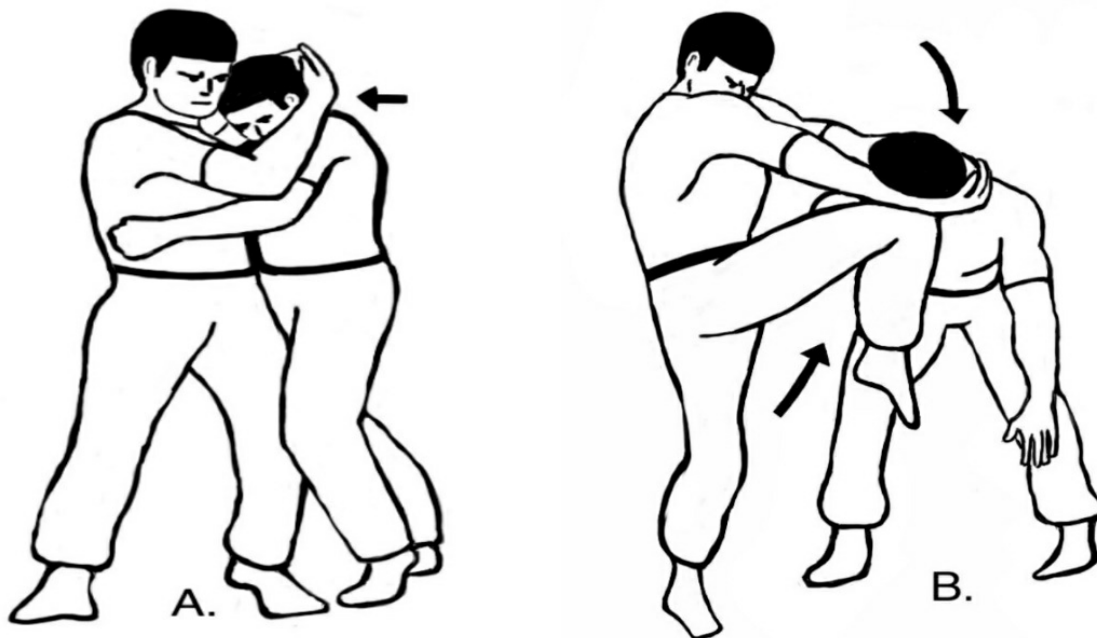
The Headbutt- The headbutt is often overlooked by martial artists because

they believe they will injure themselves by using it during an attack. The fact is, a properly applied headbutt is very safe for the defender and can cause serious damage to the attacker. The primary rule for using a headbutt is to strike with the top of the head against the opponent's soft targets such as his face or jaw. In very close range, you can rise up from underneath the opponent and use the top of your head to hit the enemy's chin. Never headbutt with your forehead, or the side of your head as you could end up knocking yourself out. One use for the headbutt that is often overlooked is to use your head to strike an opponent's limb if your hands are occupied with a lock or hold. For example, you have the opponent's wrist with one hand and are grabbing his shoulder with the other to apply an arm lock. As the opponent resists the lock, you strike his elbow joint with the top of your head to damage the elbow and gain the arm lock.

The Foot Stomp- The foot stomp is a simple technique that is self-explanatory. When in the clinch or close range, use your heel to stomp down on the top of the attacker's foot. The foot stomp will not end a fight, but it can break bones in the opponent foot which will limit his mobility and disrupt his movement while you finish him with other blows.

The Clinch- The clinch is extremely important in close range fighting. Basically, anytime you close the distance with your opponent and end up in a standing battle for dominance, you are in a type of clinch. Normally a clinch consists of grabbing the opponent around the neck with one arm and securing one of his arms with your other arm. Keep your head in close to the attacker's body to avoid getting hit as you execute strikes and either look for a takedown or get back out to a longer range. One of the most effective clinch techniques is the neck lever clinch. To execute the neck lever clinch, grab your opponent around the neck with both hands and cup your hands together behind his head. Squeeze your forearms together to put pressure on his neck and use your cupped hands to control his head (A). From this position you can twist the opponent to the side and into a knee strike (B). You can also use your elbows to stop any knee attacks the opponent might throw. At any time, you can release your grip with one arm and execute a swift elbow strike. Then immediately return to the clinch. Remember that the clinch is a temporary position that you will momentarily be in before you take the

opponent to the ground or break away from him.



Neck Lever Clinch

Summary-

Elbow boxing is highly effective system for close range fighting that originated in the prison system. There are nine offensive elbow boxing techniques and two defensive techniques. They are:

Offensive-

- 1) The Lead Elbow
- 2) The Elbow Cross
- 3) The Round Elbow
- 4) The Hooking Elbow
- 5) The Upward Elbow
- 6) The Downward Elbow
- 7) The Drop Elbow to the Knee
- 8) The Thai Diagonal Elbow
- 9) The Raking Elbow

Defensive-

- 1) The Elbow Deflection (Inside and Outside)
- 2) The Elbow Limb Destruction

A flurry is a fast combination of several techniques. Elbow boxing flurries should be practiced and mixed in with other striking techniques. There are two basic knee strikes that are best for close range fighting. These are:

- 1) The Front Knee Strike
- 2) The Round Knee Strike

In addition to elbow and knee strikes, headbutts, and foot stomps are also extremely effective techniques for close range. When moving between striking range and grappling range you will often end up in a clinch with your opponent. The neck lever clinch provides great control over your attacker and the ability to execute devastating knee strikes to his head.

Chapter 7

Proper Breathing Skills

You now have a solid foundation of striking, kicking, defensive and close-range techniques under your belt, but before we put those techniques into motion, we must ensure that you are trained in the proper way to breath while fighting. Without the proper knowledge of how to use breathing, you will tire easily, lack power, and risk injury. In this chapter, we will discuss the best methods for breathing while fighting and look at an incredible breathing exercise that offers tremendous benefits beyond combat.

During a real encounter, your heart will be racing, and you will naturally start breathing faster. When this happens, you will lose all fine motor skills. This means that you will only be able to execute the simplest techniques. It is also very common to get tunnel vision where you focus on only one threat and are oblivious to others. In some cases, you may freeze and not react at all to the threat. All these occurrences are completely natural, but they can impact your ability to successfully respond under stress. Proper breathing can help control and reduce these natural occurrences. Let's start with several rules of breathing during a fight.

Rule #1- Never hold your breath

The first rule is to never hold your breath. It is quite common for people to hold their breath when they punch or kick. This will wear you out quickly. Once you are out of breath and winded, your skill level drops about eighty percent. You also telegraph your intentions when you stop breathing right before a strike. Always maintain a steady breathing pattern when you train to prepare you for a real encounter. How you train is how you will fight.

Rule #2- Exhale when you strike

The second rule is to always breath out when striking. Every time you attack, you should exhale as you strike. This adds power to your attack and prevents injury if you are hit by a surprise attack from your opponent. Even when throwing combinations, exhale with short breaths on every strike you throw, then immediately inhale after the combination. It is ok to make a noise as you exhale such as, "oose", or "shuht". Train to get the right rhythm between

your strikes and breathing when you hit the heavy bag or makiwara.

Rule #3- Exhale when you get hit

Rule number three is to always exhale when you are hit by your opponent. This helps brace your body and internal organs for the strike. To test this rule, have a friend drop a medicine ball on your stomach first as you inhale and again as you exhale. You will immediately see that when you exhale, the medicine ball has less of an impact as it hits you. Most people remember the story of the famous magician Harry Houdini who would challenge people to hit him in the stomach. None of the strikes hurt Houdini until the fateful night that he was struck by a fan while he was sleeping. Houdini died from complications related to the blow because he was unprepared and could not exhale as he was hit.

Rule #4- Breath in through the nose and out through the mouth

When you become stressed and are preparing to fight you must slow your breathing. Breath in through the nose and fill your lungs from the bottom. Don't force your breathing, just let it happen naturally. This will calm you and slow your heart rate. When you exhale, contract your diaphragm, and expel the air from your mouth. You should not open the mouth wide when expelling the air, keep your teeth touching and only open the mouth enough to breath out. As you breath out, the lips form a position like giving someone a kiss. Always keep the teeth slightly clinched to prevent your jaw from being broken by an opponent's strike.

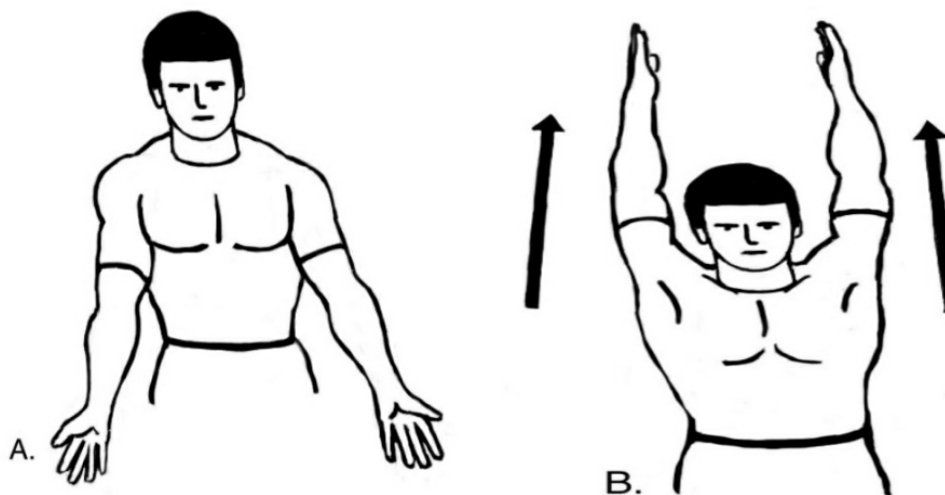
Rule #5- Use a spirit yell (Kiai)

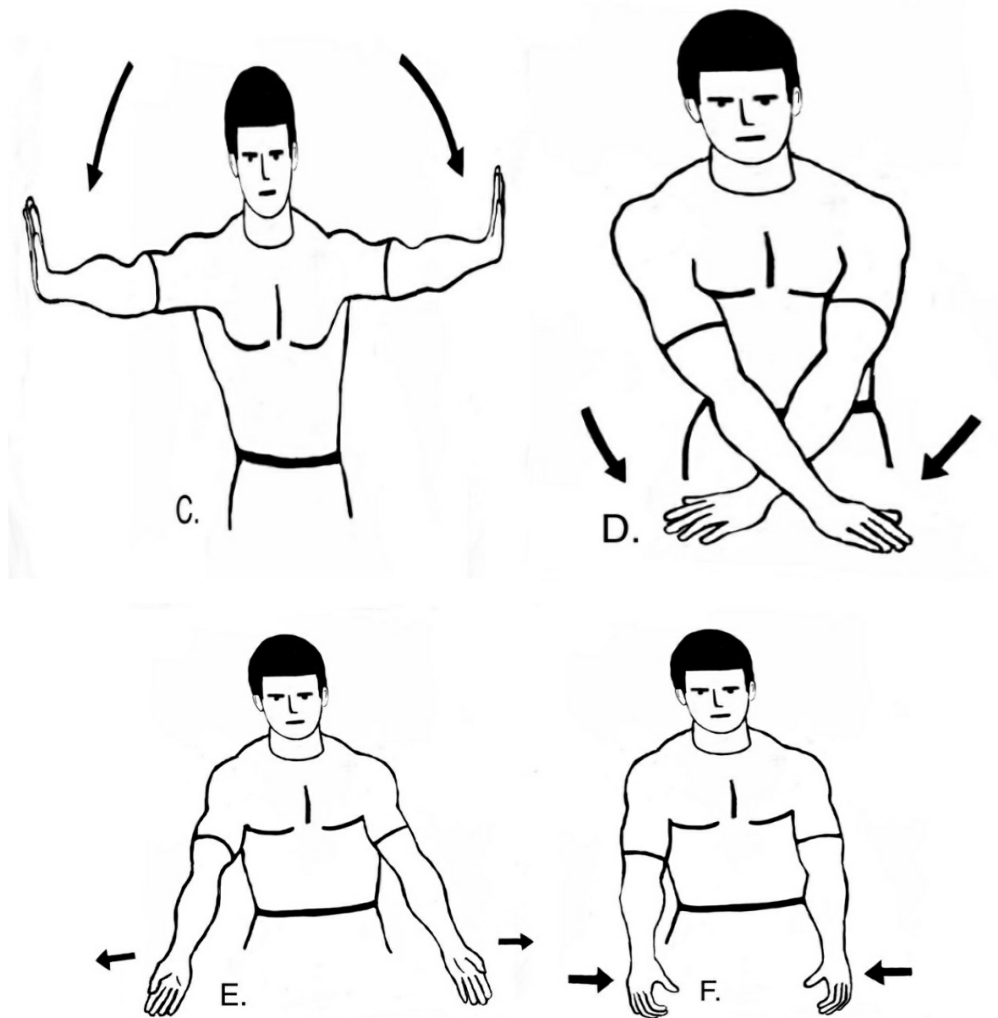
The final rule is to use a spirit yell when you deliver a power shot to your opponent. The spirit yell is a battle cry called a kiai in traditional karate. It is used when delivering a powerful attack to the opponent. The spirit yell serves several purposes. First, it can startle the opponent and catch him off guard. Second, it can confuse the opponent and add power to your blow. The spirit yell also gives you confidence and killer instinct when you launch your attack. To visualize the spirit yell, think of a famous battle scene where the soldiers gave a blood curdling scream as they charged the enemy line. Exactly what you yell is up to you, but in the traditional arts it is typically a,

“Hai-yaaa!”

The Heaven’s Breath Breathing Exercise

We will close out this chapter by looking at an amazing breathing exercise that will not only help you in fighting but also benefit you in everyday life. In over forty years of studying martial arts, the best breathing exercise I ever learned was the Heaven’s Breath. I first learned Heaven’s Breath while studying the Japanese art of Aikido. Although I no longer practice most of the techniques I learned in Aikido, I continue to do Heaven’s Breath daily because of the many benefits. By practicing Heaven’s Breath, you will calm your mind, increase your health, relieve stress, lower your heart rate, improve focus, reduce frustration, and feel your body’s natural energy. To do the Heaven’s Breath, stand with your feet shoulders width apart and your arms at your side. Calm the mind and relax (A). Next, raise your hands straight up towards the sky as you inhale (B). Let the air fill your lungs as you look at the sky and absorb nature’s energy. Exhale as you lower the arms out to the side and down (C). Complete the exhale with your arms crossed in front of your lower stomach (D). Inhale again as you separate the arms and open them out to shoulder’s width at your sides (E). Exhale as you bring the arms back together to the front of your lower stomach (F). Hold this position for a few moments and relax. Feel the energy between your hands. Repeat the entire exercise as often as you like.





The Heaven's Breath

Summary-

Proper breathing is extremely important when fighting. The following rules of breathing should always be followed:

- 1) Never hold your breath
- 2) Exhale when you strike
- 3) Exhale when you get hit
- 4) Breathe in through the nose and out through the mouth
- 5) Use the Spirit Yell (kiai)

The Heaven's Breath exercise is a tremendous breathing technique that will slow your heart rate, clear your mind, reduce stress, and enhance your

energy.

Chapter 8

Application of Techniques

A good fighter always attacks in combinations of techniques because a single strike seldom ends an encounter. In this chapter we will combine the skills learned in the previous chapters to form effective fighting combinations. You should understand that these combinations are not set in stone. Once again, I urge you to use your imagination and play with the techniques presented here. Change the techniques to fit your personal style and abilities but be sure to keep intact the basic principles that make these combinations effective.

The Cause and Effect Principle

Most of the combinations presented in this chapter follow a concept known as the cause and effect principle. This means that one strike sets up another strike by causing the opponent to react in a certain manner. For example, a finger jab to the eyes will instinctively make the opponent lean his upper body back to avoid the blow. By leaning his upper body back, his lower body becomes exposed to a front kick to his groin. Another example would be to fake a low attack which causes the opponent to lower his hands to block, then follow with a high attack to his unguarded upper body. If you include this principle when working out combinations, your techniques will have a much greater chance of success.

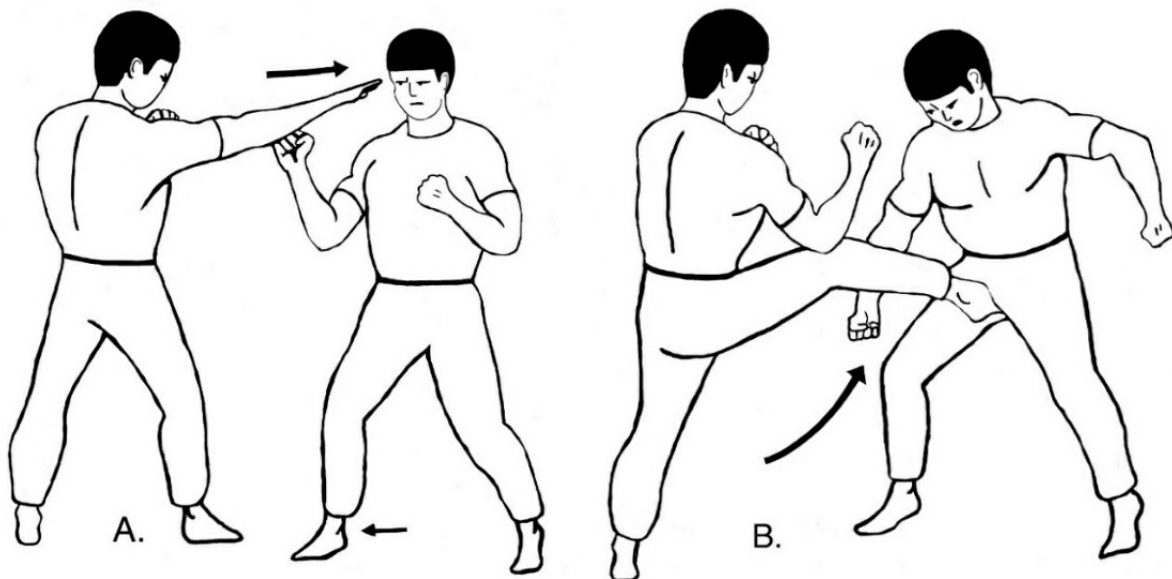
The One for One Principle

Another important concept to consider when working on the practical application of fighting techniques is the One for One Principle. This principle means that if you and your opponent are equal in speed and skill, then you will only be able to execute one movement for every movement the opponent throws. In many martial arts books, you see examples of fighting techniques where the attacker throws a punch and the defender proceeds to execute a block followed by six or seven strikes. In reality, after the initial block the attacker would be starting to execute another attack. Because he is equal in speed and skill, there is no time for the defender to execute six or seven follow up techniques. This principle means that in order to execute more than one attack to your opponent's one attack, you must put him on the defense,

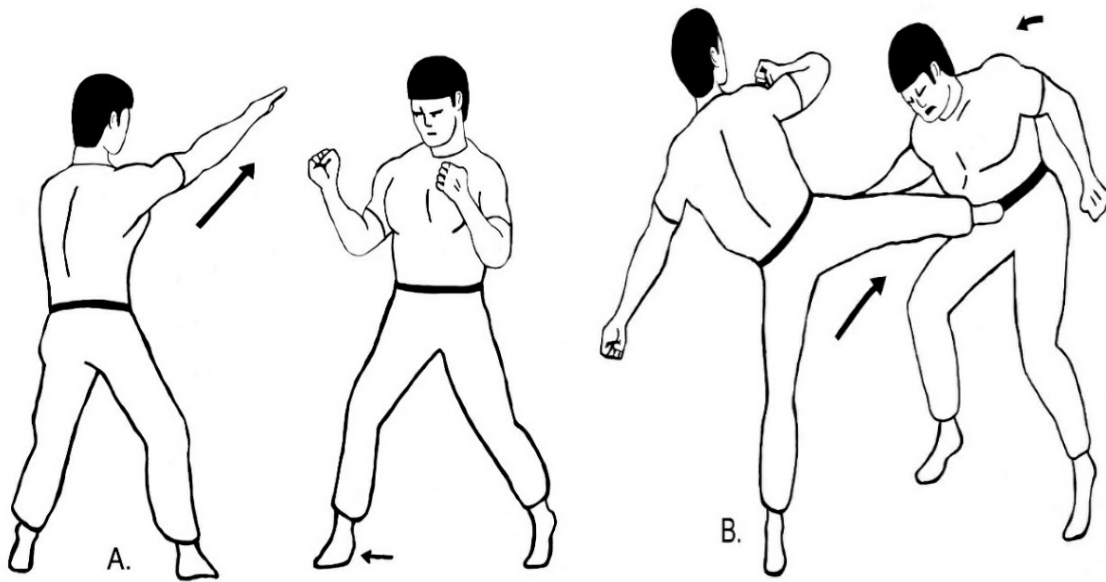
zone to a position to prevent additional strikes from the opponent, or stun the opponent so his response is slowed down. Without these options, you will be trading one for one strikes with the opponent.

The most important aspect of good fighting combinations is that they must be realistic. In a real-life encounter, there is no room for fancy techniques or flashy high kicks. You must use good, solid, effective basics to stop the attacker and survive. As you study the combinations on the following pages, you may feel that some of the techniques are dirty fighting or overkill. Remember that the attacker will probably kill or seriously injure you if he can. This is no game and you must be prepared to do whatever is necessary to stop the threat as quickly as possible. With that thought in mind, let's move on to the fighting applications.

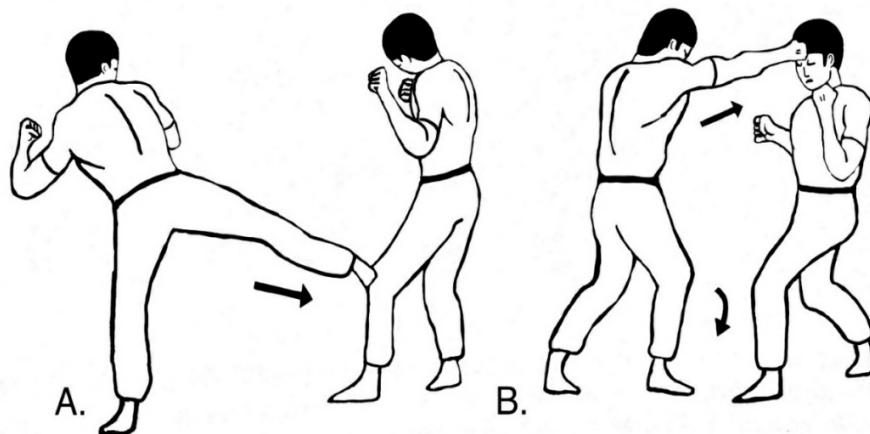
Technique #1- As the opponent advances towards you, execute a quick finger jab to the eyes (A) followed by a front kick to his groin (B). Continue with additional strikes as needed.

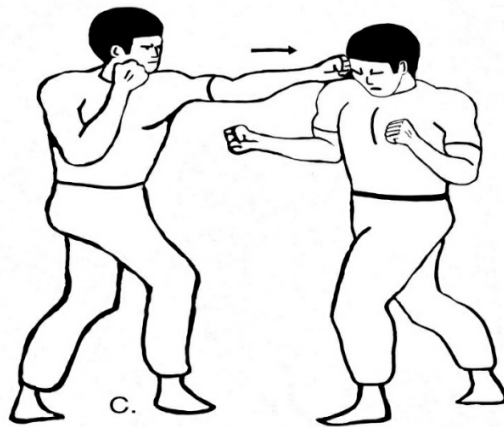


Technique #2- As your opponent approaches, raise your lead hand quickly and fake a high attack (A) then as the opponent reacts to the feint, immediately lunge in and side kick his midsection (B). This is a very powerful attack.

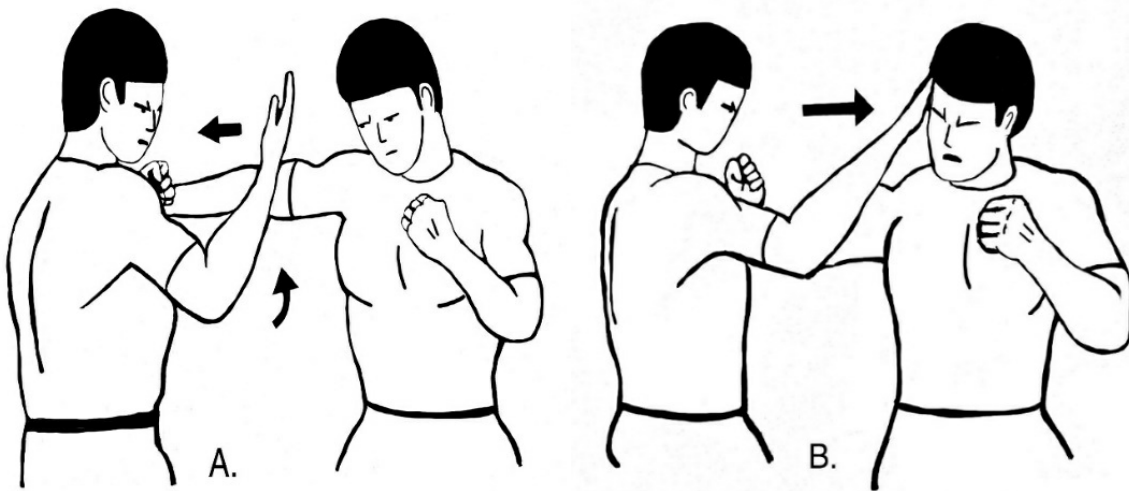


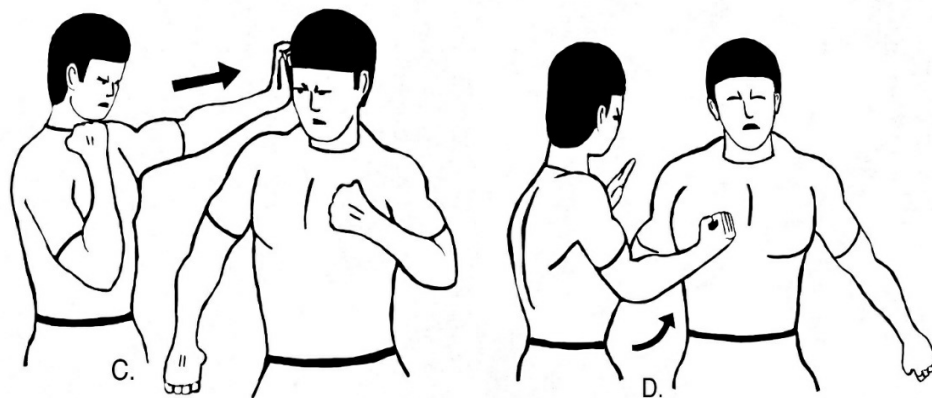
Technique #3- Execute a low side kick to the opponent's knee (A). As your foot comes down, throw a lead punch (B) followed by a cross (C). Use your hips and body weight in these strikes for maximum power. The initial low side kick can be used to stop an opponent's kick before it gets started.



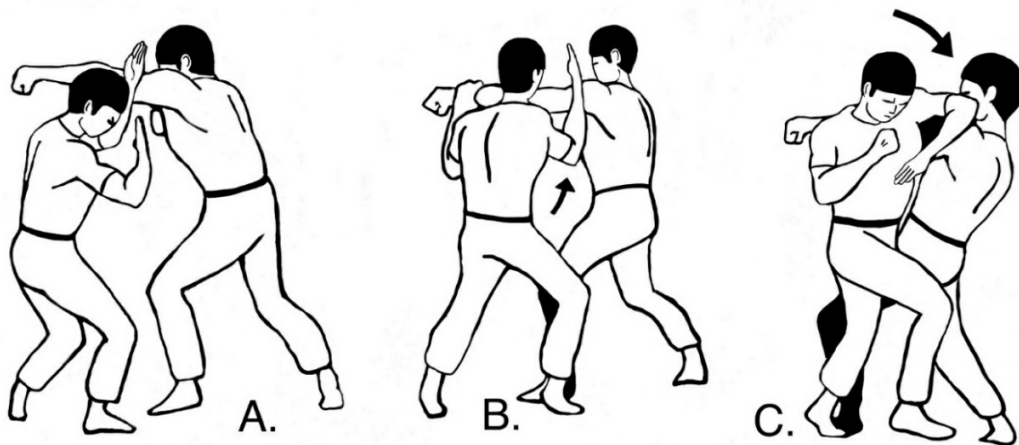


Technique #4- This technique is a combination I call the Kenpo flurry because it is seen in Kenpo Karate. The opponent's right punch is blocked with a knife hand strike to his arm (A) followed by a knife hand chop to his neck (B). A rear palm thrust is then delivered to his nose (C) and he is finished off with an uppercut to his solar plexus.



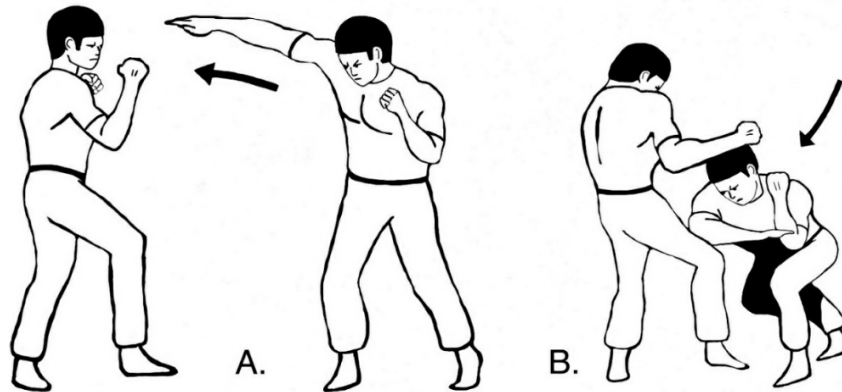


Technique #5- As the opponent throws a punch, you slip to the outside and use an elbow destruction defense to his arm (A). Slide down his arm with your hand to grab his wrist as you execute an elbow strike to his arm (B). In many cases you can lever him to the ground from this position with an arm bar, but in this case, he is too strong. Finish with a Thai diagonal elbow to his temple (C). It is important to note that you will never be able to catch an opponent's arm when he is punching at you. After a hit or limb destruction you might be able to grab his limb, but always slide your hand down his arm from the elbow area to secure the wrist. The elbow does not move as fast as the hand and is easier to grab.

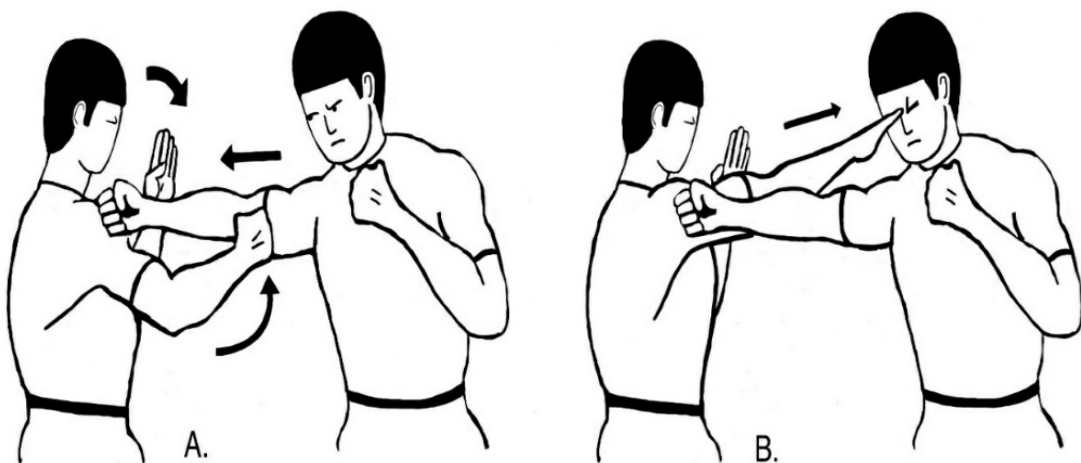


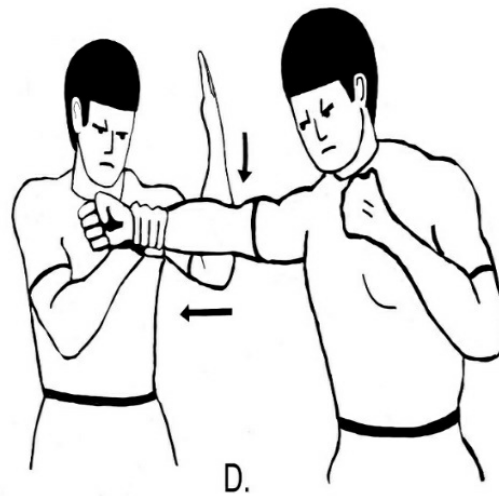
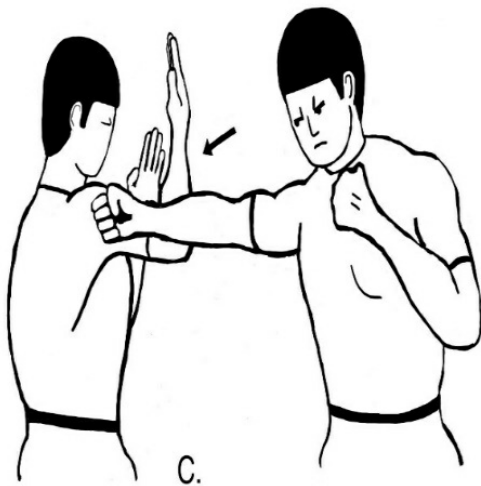
Technique #6- In this technique you fake a high attack which causes the opponent to raise his guard (A). Next, you drop in under his guard and execute a drop elbow to the opponent's thigh or knee (B). If the opportunity is there, grab his ankle as you execute the elbow strike and lever him to the ground. If not, follow up with other strikes or get back out of the range of his

attack.

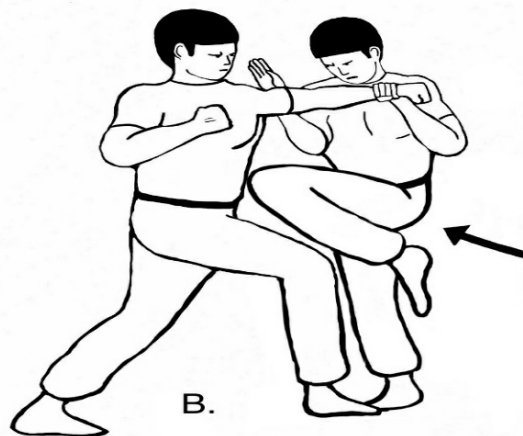
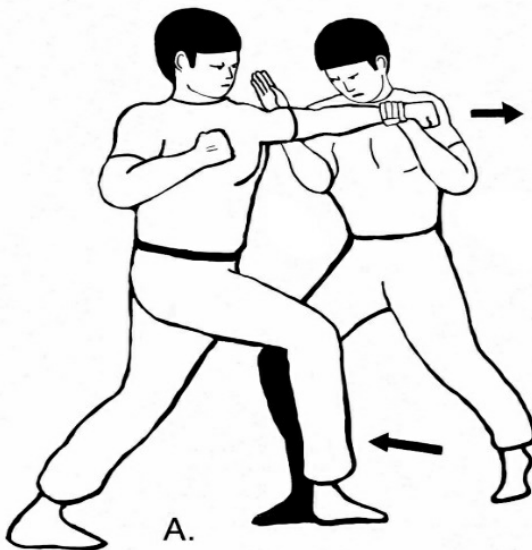


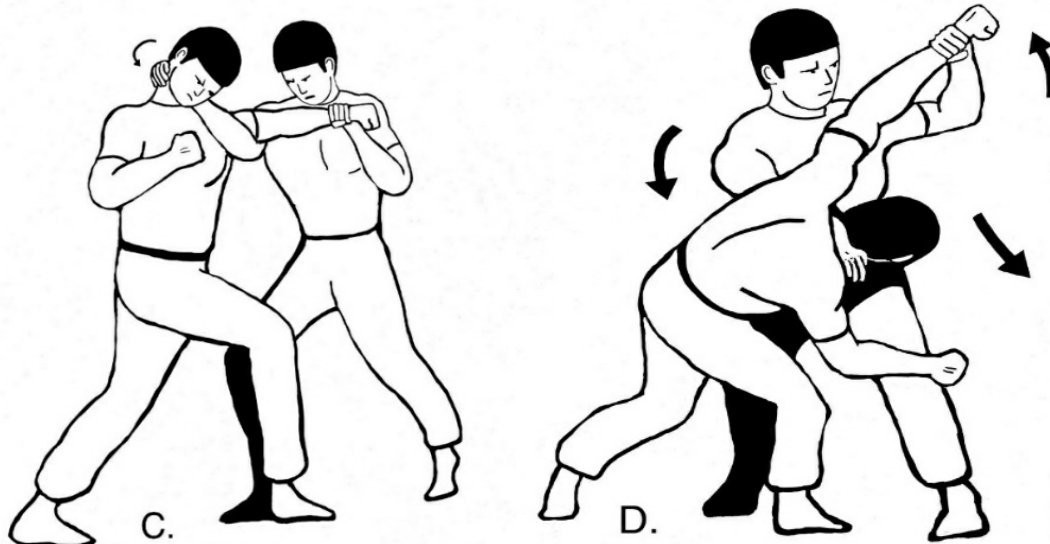
Technique #7- In this series of techniques, the opponent punches towards your face. Strike the muscle on the inside of his arm with your lead hand at the same time you parry the punch with your rear hand (A). Immediately strike his eyes with a lead finger jab (B). Guard your head as you recover from the finger jab and slide down his arm from the elbow to grab the wrist (C). Finish the technique by striking the opponent's elbow with your rear elbow as you grab the wrist (D). A powerful strike here can break the opponent's arm, or you can lever him over and control with an arm bar. If you fail to grab the opponent's wrist, don't worry, just continue to throw combinations of attack.



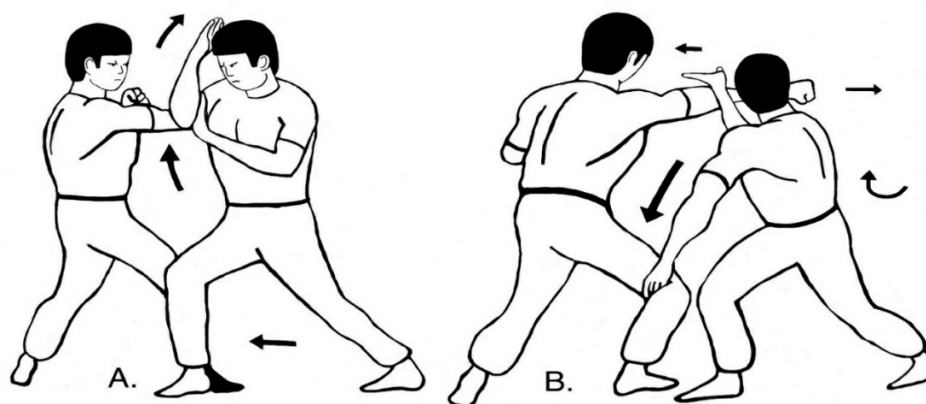


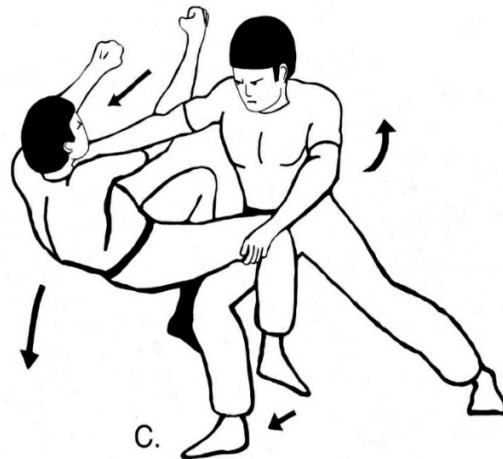
Technique #8- Side step to the outside to avoid the opponent's punch, then grab his arm and check his shoulder (A). Pull the opponent in as you execute a knee strike to his midsection (B). After the knee strike, your checking hand snakes in under his arm and hooks around his neck (C). From this position, crank his head down as you lift his arm to break his balance and take him down (D). Ground fighting or follow up strikes can be used as needed. If the opponent resists the neck crank, don't fight against his strength. Instead, knee him in the face as he tries to rise up against your hooking arm. Remember to stay flexible and adapt to what the opponent does.



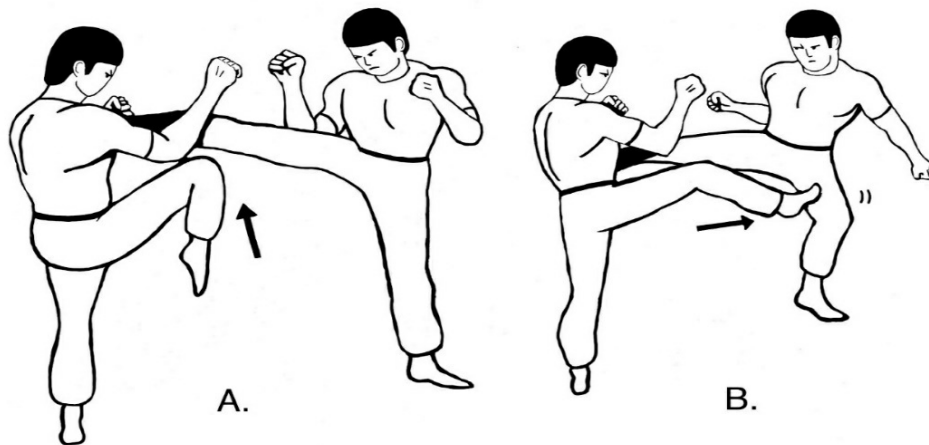


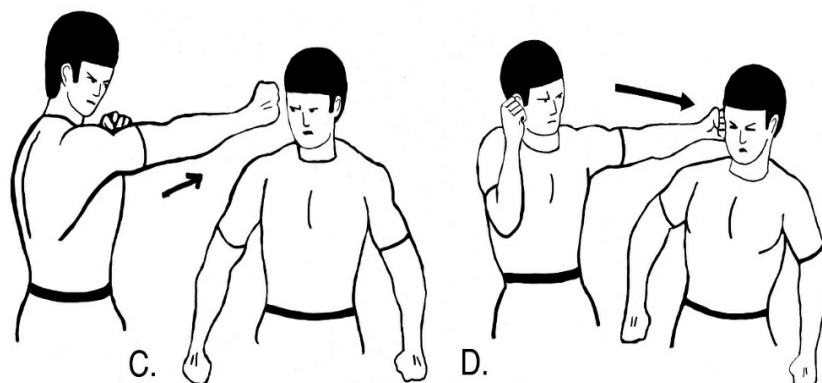
Technique #9- Side step to the outside and use an elbow destruction to the opponent's arm as he punches at you (A). Keeping contact with the punching arm to control it, grab his leg from behind the knee with your rear hand (B) and lift his leg upward as you drive a tiger's mouth strike to his throat to knock him down (C). The opponent's head can be slammed into the ground or surrounding objects to ensure he is incapacitated.



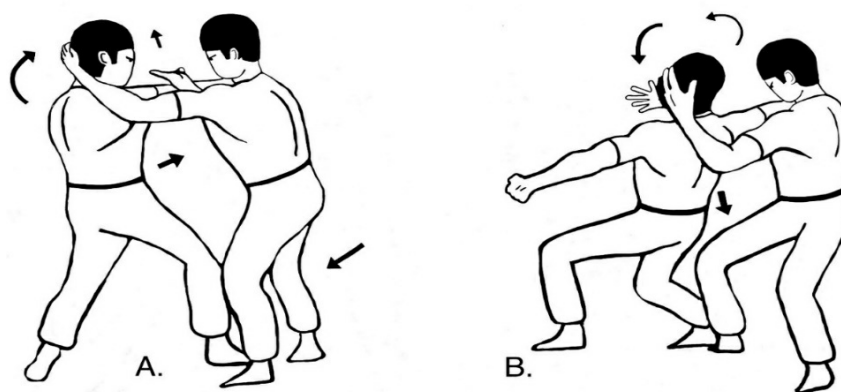


Technique #10- When the opponent attacks you with a mid-level roundhouse kick, form a shield with your lead arm and leg to block the kick (A). Without dropping your foot, throw a front kick to the thigh of the opponent's support leg (B). The front kick will cause the opponent to fall if properly executed but be ready to step in and finish him off with a lead-cross combination.



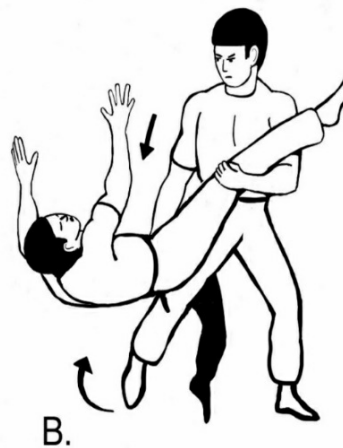
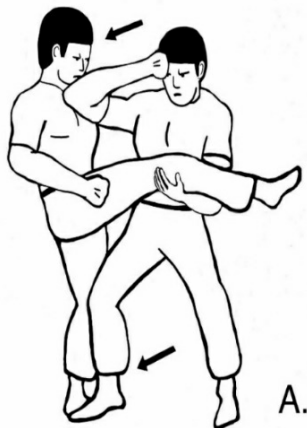


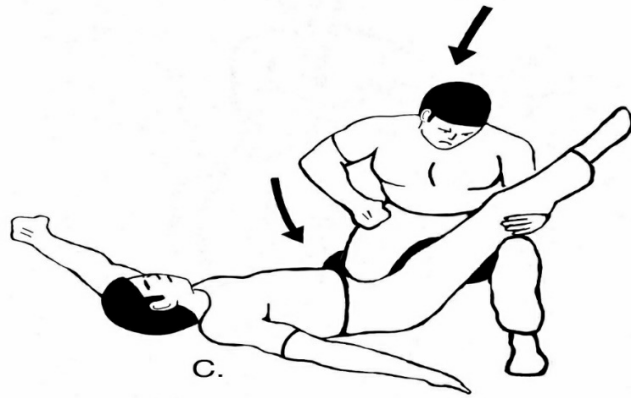
Technique #11- In this dynamic combination you sidestep and parry the opponent's punch to the outside as you grab his hair at the back of his head (A). Pull his head straight down using the grip on his hair as you drive your palm under his chin to twist his neck (B). Continue twisting the opponent's neck to force him to the ground and finish him with strikes. Be careful when practicing this technique because it is extremely easy to injure your partner's neck if you twist his head with too much force.



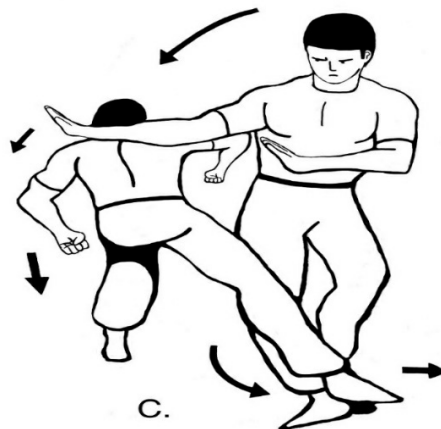
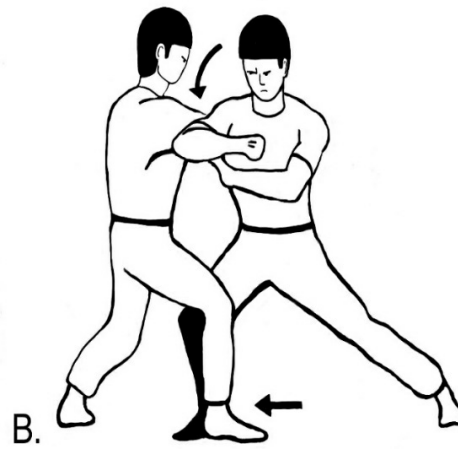
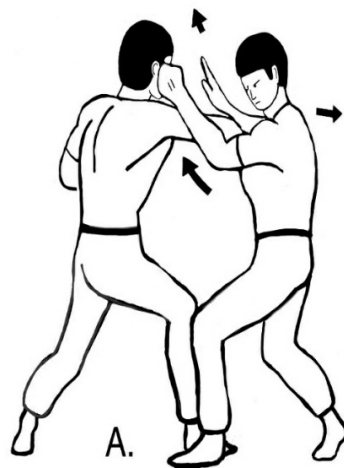


Technique #12- When the opponent tries to hit you with a front kick, parry his leg to the outside and bend your arm to catch his leg. Step into him and execute a round elbow strike to his throat (A). Immediately sweep the opponent's support leg out from under him (B). As he hits the ground, drop your knee into his groin (C). From here you can control him on the ground or get away from him.

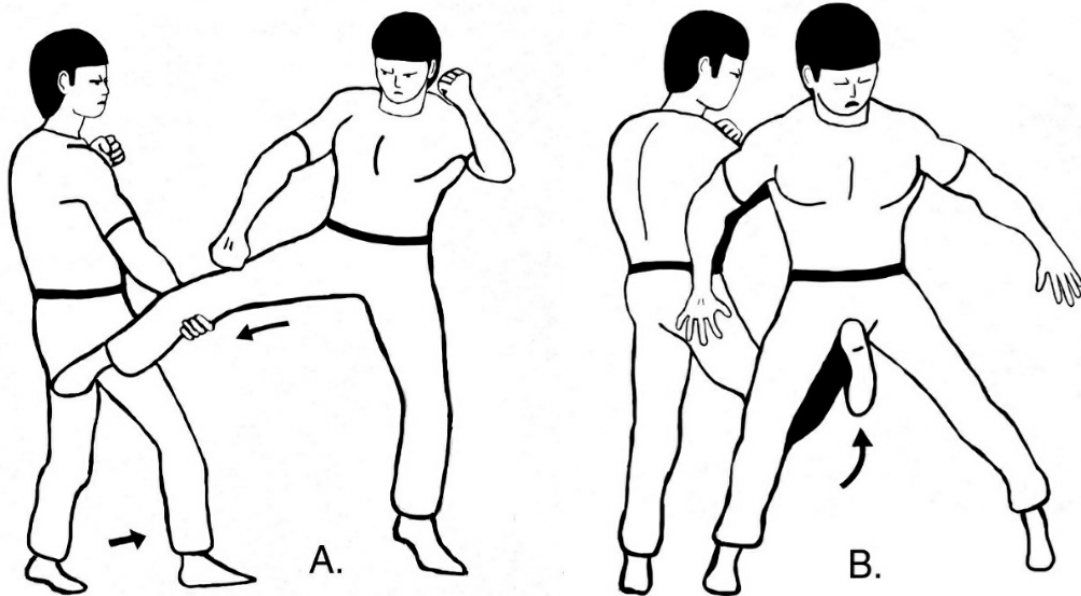




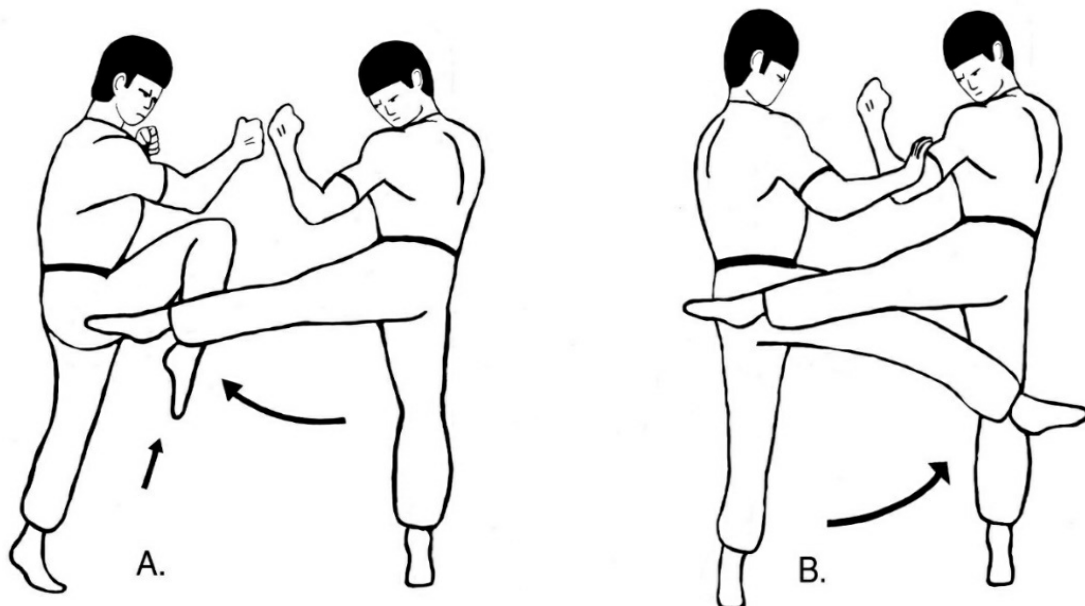
Technique #13- As the opponent attacks with a punch, step in using reverse triangle footwork and parry to the outside as you simultaneously execute a punch to his temple (A). Step to the inside of the opponent's leg and execute an elbow limb destruction to his upper arm (B). Push the opponent's body backwards as you sweep his leg outward to trip him (C). Use follow up strikes as needed.



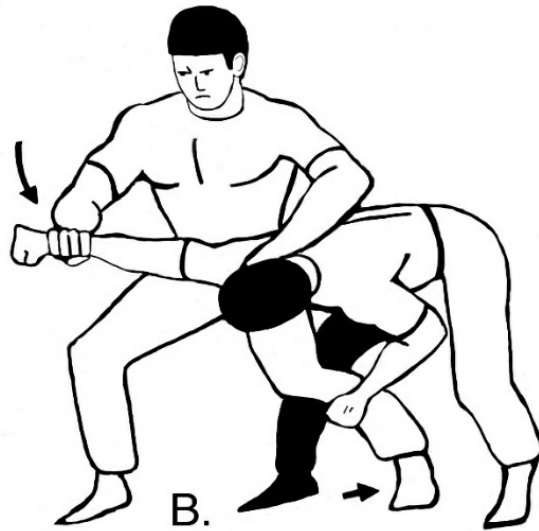
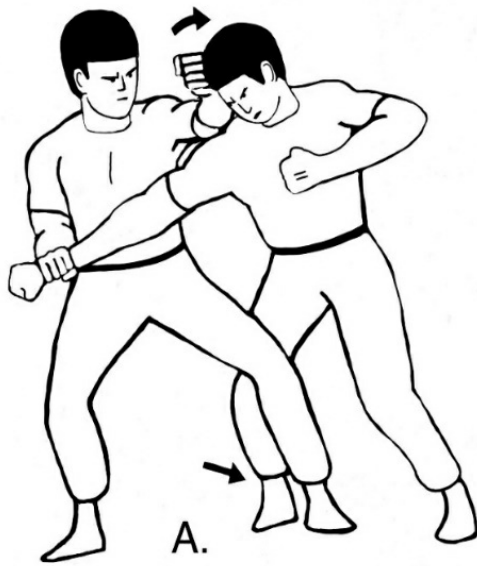
Technique #14- The opponent tries to kick you. Use an outside scooping parry to knock away his attack (A). As the opponent's foot hits the ground, use a lifting heel kick to strike his groin (B). Because you end up in a position behind the attacker, you can take him to the ground by grabbing both of his shoulders and pulling straight down. You are also in a position to apply a rear naked choke which we will discuss in a later chapter.



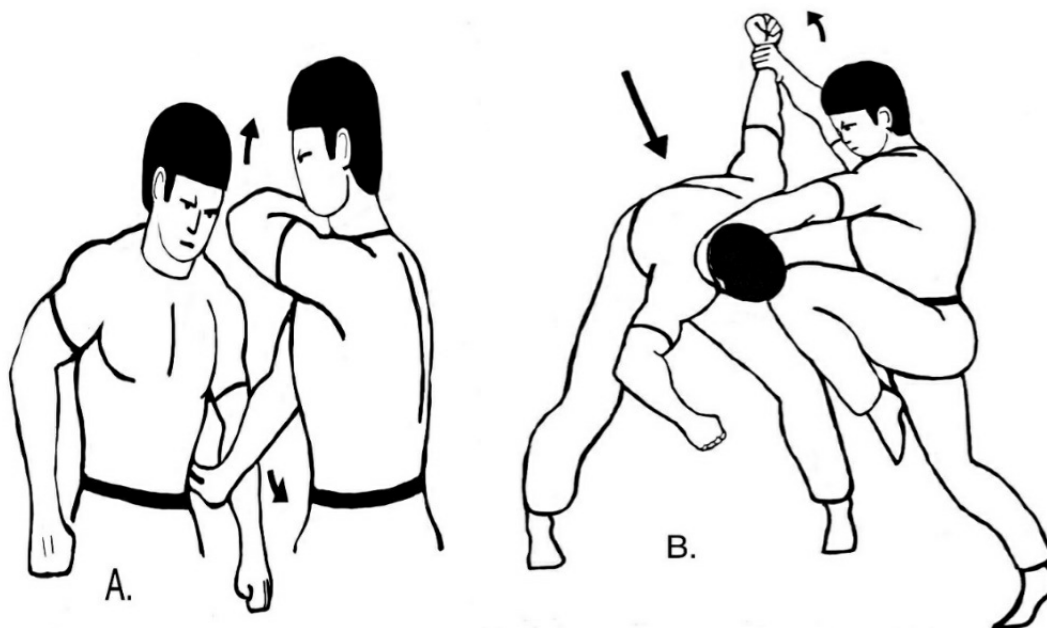
Technique #15- In this application the opponent throws a low roundhouse kick to your legs. Raise your lead leg up to block his kick (A) and throw a Thai round kick to his support leg without placing your foot down (B). Check his lead hand as you kick to prevent a counter strike. At the conclusion of this technique, you are in position to deliver a cross to the opponent's head if needed. It is important to use the outward motion of your leg block to generate power for your counter kick.



Technique #16- During a struggle with the attacker, you grab his arm. Pull him into a backfist strike as you step into the front of his lead leg (A). Maintain the hold on his wrist and place your other hand on his shoulder to lock his arm out straight as you sweep his lead foot out from under him (B). Continue to push on his upper shoulder while sweeping the opponent's leg back to force him to the ground, then replace the hand on his shoulder with your knee. Use both arms to pull his arm back to dislocate the opponent's shoulder (C). From this position you can disengage and escape, follow up with striking techniques, or apply a choke hold from behind the opponent.



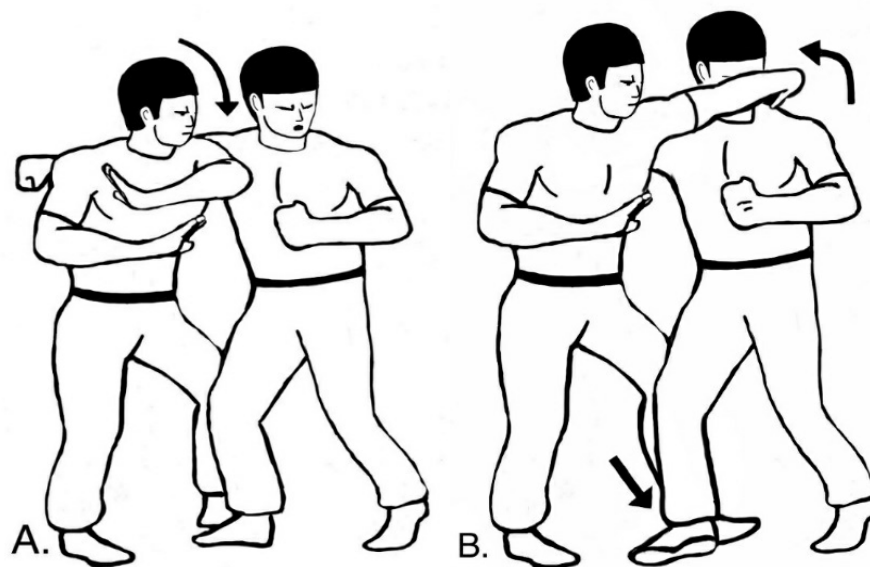
Technique #17- From a close range inside position, throw a round Elbow Strike to the opponent's head as you scoop his closest arm down and away from you (A). After you execute the elbow strike, hook the attacker's head, and lift his arm as you crank his head down into a front knee strike (B).



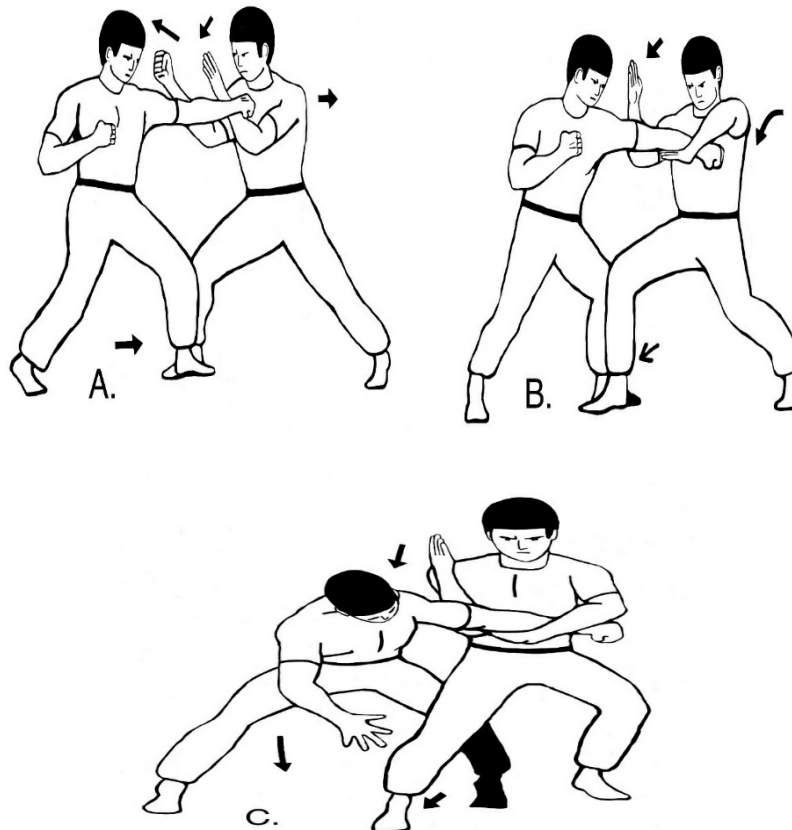
Technique #18- In this application we will look at how you can combine elements of the previous techniques together as needed. First execute technique #1. As your opponent bends over from your front kick to his groin, use both hands to grasp around his neck to secure him in a neck lever clinch. From this position, pull the opponent down and execute knee strikes to his body or head (A). Alternate your knee strikes from different legs and switch between striking the head, body, or legs. This will keep the opponent guessing where the next attack is coming from. Be sure to guard your groin while in the clinch position. You can use your elbows to stop any knee strikes the opponent decides to throw. From the neck lever clinch, you can force the opponent into a wall, or other object. You may also break away from him or take him to the ground with a takedown. If you chose to break away from the clinch, always throw strikes to the opponent as you disengage.



Technique #19- When the opponent punches, slip to the inside and execute a round elbow strike to his face as you step in and to the outside of his lead leg (A). Reverse the motion of your elbow strike and hit the opponent in the neck with a reverse palm strike. As the palm strike lands against the opponent's neck, hook his head, and pull him down as you sweep his lead foot inward (B). The shock of the neck strike combined with the sweep will cause the opponent to fall. A stomp to the head could be used to finish the opponent if he still poses a threat (C). It is important to note with this technique that the neck strike does not have to be with the palm. During the dynamics of the situation, you may strike with the forearm, palm, or even the elbow. The key with all these techniques is being able to adapt in the moment and react to what the opponent does. Always practice variations of all your techniques against a training partner who is resisting to different degrees.



Technique #20- In this final technique, the opponent punches to your face. Parry the punch to the inside and execute your own strike to his head (A). Roll your deflecting hand over and trap the opponent's arm against your body as you deliver an elbow limb destruction strike to his elbow (B). Step in and use your strike to his elbow joint as a lock to lever him to the ground (C). Sweep his lead leg as needed to force him down.



The techniques in this chapter should give you a good starting point to begin your training in combinations. You will notice that I have included several leg sweeps and techniques that we had not covered in the previous chapters. My goal here is to get you to understand how all ranges of combat must flow together in good combinations of attacks. You must remember that techniques alone do not win a fight and that you will need to develop speed, power, endurance, and other attributes to be successful. The most important factor is your mental state of mind. Feel free to mix these combinations together and experiment with your own to discover what works best for you. Train hard and don't get frustrated when you fail or don't see immediate results. If learning martial arts was easy, everyone would be a master. Have faith, train hard, and you will succeed.

Summary-

A good fighter always attacks in combination because one technique seldom wins a fight. This chapter illustrates twenty random combinations that can be used effectively in an encounter. These combinations should be mixed up to

form new combinations, and you should experiment with combinations of your own. Remember that techniques alone do not win a fight. You will need to develop speed, power, endurance, and proper mental attitude. When practicing combinations and training for an encounter, you should consider the following principles:

- 1) The Cause and Effect Principle
- 2) The One for One Principle

Chapter 9

Trapping the Hands

Trapping is a method of immobilizing one or both of the opponent's hands, so you can attack with ease. A whole book could be written on this subject alone and the fact is many trapping techniques demonstrated today are just too complicated to work effectively in a real situation. Here we will look at several basic trapping techniques that have been proven effective and can be applied with little practice.

Trapping always takes place after initial contact has been made with the opponent's arm. This contact can be the result of a block or parry made by you or the attacker. Once this contact is made with the opponent's arm, you will proceed to trap his arm and launch your attack. Most of the time the action of trapping and attacking is done in one fluid motion. Being able to feel the opponent's motions and read his intentions are vital to develop effective trapping skills. Masters of trapping can tie up your hands while blind folded due to their high level of sensitivity.

When contact is made between your arm and the opponent's arm, we will call this a contact point. A high contact point is when the arms make contact while in an upward position and a low contact point is when the arms make contact in a downward position. Once this contact point is made, the opponent will either press into you, retract his arm, or do nothing. The trapping technique you use will depend on which of these actions your opponent takes.

The first two trapping techniques we will cover are the slapping hand and the grabbing hand. For the slapping hand, when contact is made high or low and the opponent retracts his arm or does nothing, slap his arm down with your rear hand as you execute a finger jab or a lead punch. With the grabbing hand, the opponent pushes into you with his arm. Go with his force and grab his wrist with the contact hand as you attack with the rear hand. The grabbing hand pulls the attacker into the strike which doubles the impact power. The slapping hand and grabbing hand can be used together in some cases.

To use both the grabbing hand and the slapping hand together would involve

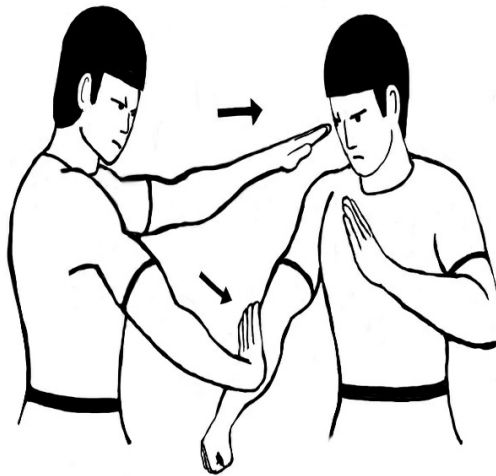
making a high contact point with the opponent, then executing the grabbing hand and striking. The striking hand then immobilizes the opponent's arm with a slapping hand, and you strike with the original hand that grabbed. This series of movements take place in less than a second. The slapping hand can also be employed from a low contact point; however, the grabbing hand is best used from the high contact point.

High Contact Point-A high contact point is when the arms make contact while the hands are up. The opponent will either press into you, retract his arm, or maintain the position and do nothing. The press is normally an attempt to attack. Your response will be based on the actions of the opponent.

Low Contact Point-For a low contact point the arms are down. Like the high contact point, this can occur after a parry, block, or attack from you or the opponent. The opponent has the same options as in the high contact point. Your response will depend on the actions of the attacker. Sensitivity to the opponent's body motion is a critical skill to master.



High Contact Point and Low Contact Point



The Slapping Hand-The slapping hand trap is used when the opponent does nothing or retracts his arm after contact. You slap his arm down with the rear hand and strike to his face or execute a finger jab to his eyes. It is important to not retract your arm after contact. The strike moves straight from the initial contact point.

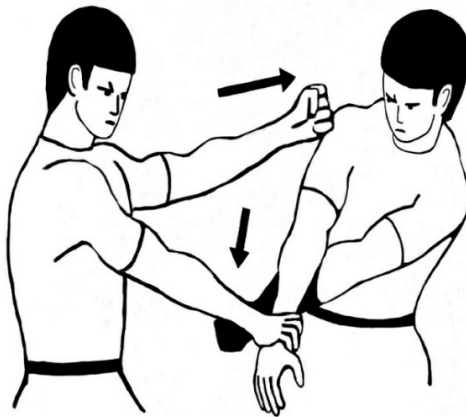


The Grabbing hand-The grabbing hand is used when the opponent pushes into you with his arm from a high contact point. You go with the force of his push and grab his wrist with the contact arm as you strike with the rear hand.

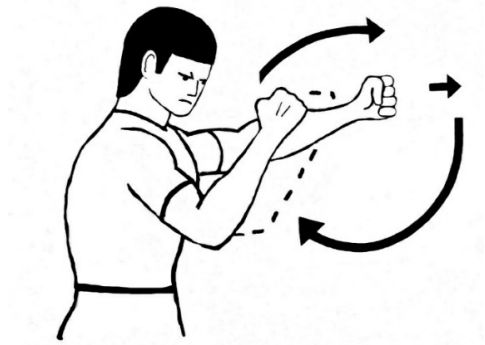
If you execute the slapping hand and the opponent strikes before you can attack, deflect his strike inward and grab his wrist. Next pull his arm over the top of his other arm that you slapped down. This motion will immobilize both of the opponent's hands and leave him completely open to attack. It is exceedingly difficult to trap both of the opponent's hands, but if you can,

finish him quickly with a flurry of strikes before he can recover. In trapping you will often see a technique known as chain punching done when both of the attacker's hands are immobilized. Chain punching is throwing continuous punches in a straight blast to the opponent's head.

It is extremely important to practice your punching techniques directly from the initial point of contact to the target without retracting your arm prior to the strike. You must be able to generate power from a very short distance when you strike. This requires proper practice and the use of your body weight to drive the strike into the opponent. One way to practice this concept is to put your extended fingertips on a heavy bag, then strike into the bag with your fist by simply closing the hand to strike. Use the rotation of your hips to assist with power.



Crossing hands- Both of the opponent's arms can be immobilized by pulling one of his arms over the other arm, using the grabbing hand technique. This often occurs after a slapping hand trap when the opponent interferes with your strike. You must attack quickly because the opponent won't stay trapped long.



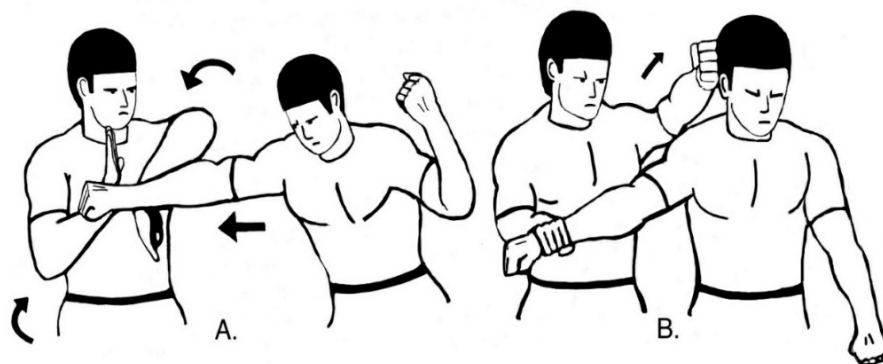
Chain Punching-Chain punching is a highly effective way to attack from a trapping technique using a continuous and rapid series of strikes. You should use chain punching like a machine gun to overwhelm the attacker. It is also important to practice short range punching to develop power in your strikes.

Deflections Used for Trapping

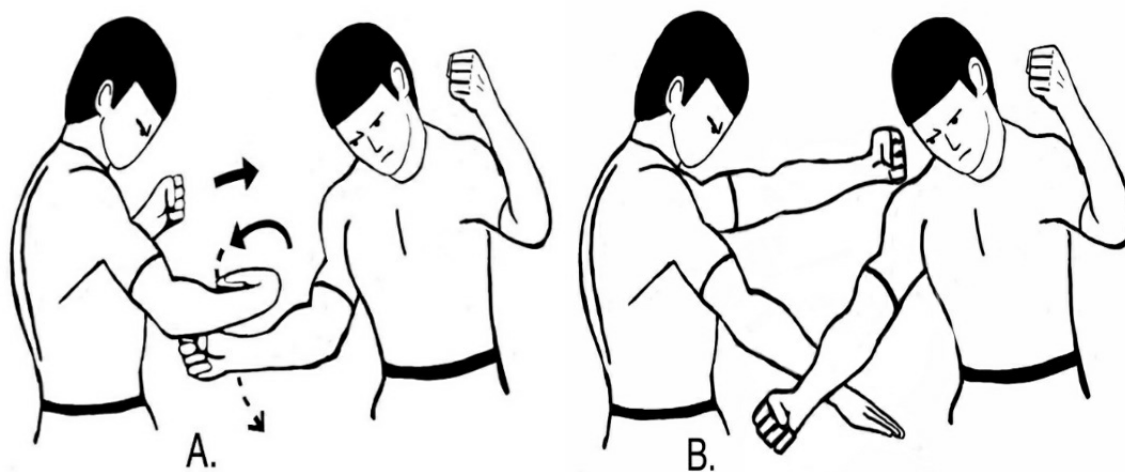
We will now cover two deflections that will lead into trapping techniques. These deflections are used in close, just outside of grappling range. The first is the wing deflection. When you have a high contact point with the opponent, your arm is inside of his, and he is pressing into you, allow your arm to collapse and bring your elbow up as if you are looking at your watch. Your rear hand guides and grabs the opponent's arm and pulls him into a backfist strike. You may then follow up with a trap or additional strikes.

The second deflection is the bent wrist scoop. This technique is mainly used against low punches to your body. As the punch comes in, drop your forearm down and use a scooping motion of your wrist to deflect the punch down and outward. Immediately counter with a strike or control with the slapping hand. The bent wrist scoop is highly effective for guiding a limb into a joint manipulation technique. It is important to keep the elbow in tight as you execute this technique.

The Wing Deflection- In the below illustration, the defender redirects the opponent's attack with a wing deflection. He then grabs the attacker's arm and follows with a backfist strike to the head. A slapping hand trap and punch could then be used.



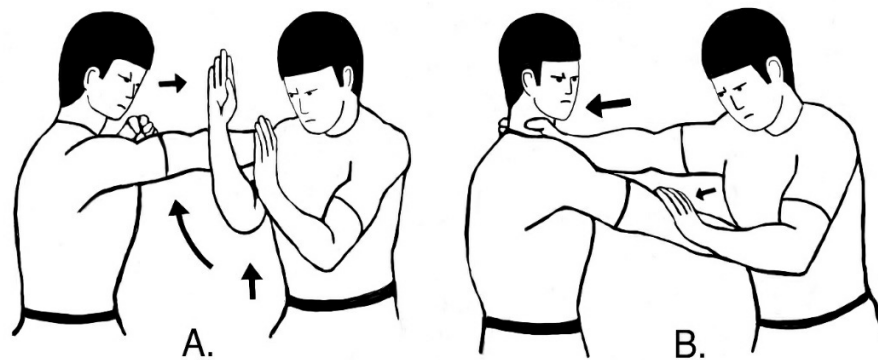
The Bent Wrist Scoop Deflection- In the below sequence the defender uses a bent wrist scoop to deflect the attacker's mid-level punch down and away from him. At the same time, he punches to his face. He could then use the slapping hand trap and punch as a follow up technique if needed.



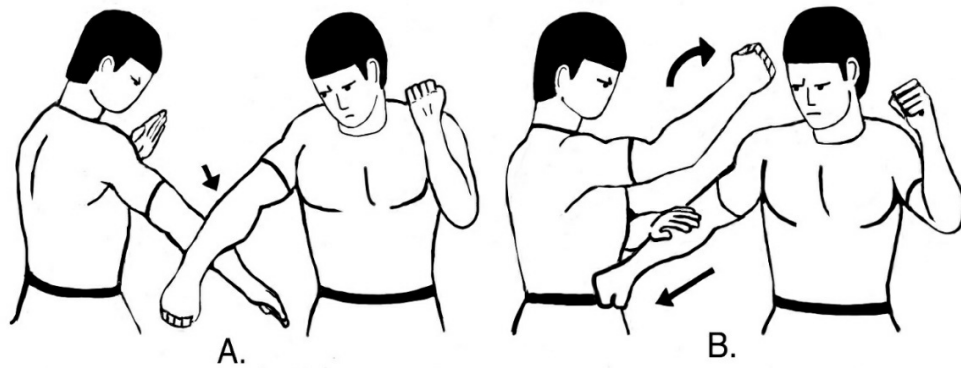
As you can see, the slapping hand trap and the grabbing hand trap allow you to control the opponent's arm or arms for a split second while you counter strike. When involved in a real encounter these techniques would be done at lightning speed. Trapping techniques must blend in with all of the other elements of your fighting system. Each movement flows right into the next movement without conscious thought. If you must take the time to think about a technique, then it's already too late to use it. Only through constant repetition of these movements can you reach this level of no thought. At this point reflexes will take over and the movements will just seem to happen on

their own. Now let's look at some variations of these basic movements.

Technique #1- In our first variation the opponent throws a punch at your face that you stop with an elbow limb destruction (A). You then use a slapping hand trap to his punching arm as you strike his throat with a tiger's mouth strike (B). Even if the opponent retracts his hand rapidly after the strike, the slapping hand trap will pin his arm against his body. Be sure to trap near the elbow joint when using the slapping hand trap. The grabbing hand trap could also be used after the limb destruction.



Technique #2- The next variation involves using a low parry to stop an opponent's low punch (A). The slapping hand trap is then used immediately to pin his arm as you attack his temple with a backfist strike (B). Remember that these techniques can be done from any contact point regardless of who is attacking or defending. Again, it is important to aim for the elbow area with your slapping hand trap. Not only is the elbow easier to trap because it is moving slower than the fist, but it also prevents the attacker from using an elbow strike or back fist attack. A slapping hand trap on the lower arm or fist area allows the elbow to move freely. Trapping above the elbow allows the fist to move freely.



Summary-

Trapping is a method of immobilizing the opponent's arms or hands, so he is vulnerable to counter strikes. Trapping always takes place after a point of contact is made with the opponent. The point of contact can be made high or low. The slapping hand trap and the grabbing hand trap are the two primary techniques used to immobilize the opponent's arms. In some cases, you might be able to immobilize both of the attacker's arms by crossing them. Once the opponent's arms are immobilized, chain punching can be used to deliver a rapid attack. Trapping hands requires the ability to read your opponent's movements and react to his pressure. There are two deflections that are commonly used in trapping, the wing deflection, and the bent wrist scoop. When trapping the attacker's hands, aim for the elbow.

Chapter 10

Joint Manipulation

There may come a time where you must control a person without using strikes. Joint manipulation enables you to subdue an attacker without beating him into submission. Police officers, bouncers, security guards, and door men will find these techniques are extremely helpful in situations where minimal force is needed.

Pain Compliance and Hyper-Extension

Before we get into specific techniques, there are several principles that must be addressed. First, joint manipulation utilizes two main methods to make it effective. These methods are pain compliance, and hyper-extension of the joint. When you apply a joint lock on someone, you are twisting, turning, or bending the joint in a direction that it does not normally go. This hyper-extension action causes pain to the joint which gets the cooperation of most people. This is called pain compliance. Once pain compliance is gained, you should release the pressure on the joint slightly or the joint can become numb and you will lose the pain factor that controls the opponent. If the opponent becomes combative again when the pressure is slightly released, you can reapply the pressure to the joint. If needed, the joint can be dislocated or broken.

A properly applied joint lock will work on almost anyone, however there are some factors that can cause joint manipulation to be less effective. People that are high on drugs, drunk, pumped up with adrenaline will not feel pain as much. This makes the pain compliance ineffective. Remember though that these people's joints can be broken or dislocated just the same, regardless of their condition. Joint manipulation also requires grabbing a limb which may be exceedingly difficult against someone who is quick. When you want to grab someone's wrist, aim for their elbow or upper forearm. Your hand will slide down to their wrist as they try to pull their hand away. If you are attempting a lock and it is failing, flow into another technique or disengage. Do not try to force a lock on someone who is punching your face. Defend and counter first and then apply a lock when the opponent is stunned, and the timing is right.

Circular Motion and Body Weight

Another factor that is extremely important in joint manipulation is circular motion. Almost all joint locks are executed in a circular manner. Keep the circular motions small and in close to your body. Don't rely on the strength of your arms alone, but instead, use your whole body to apply a technique. Imagine that you have a weightlifter in wrist lock. If he can curl one hundred pounds and you only use the strength of your arms, he will easily pull away. If on the other hand, you use your whole-body weight to apply pressure on his wrist, then he would have to be able to curl your entire body in order to escape. Your chances of success would obviously be much greater.

The Flow

To properly apply joint manipulation techniques, learning to flow is a must. To Flow means to have the ability to move from one technique to another without a break in the motion. If you begin to execute an outside wrist lock on an opponent and he is starting to escape, flow into an inside wrist lock or a shoulder lock. Never struggle to apply a technique that is failing, or you will be wasting valuable energy and allowing your opponent to counterattack you. When this occurs, simply flow into another technique. For the most part, joint locking requires more skill than striking and kicking, so you must practice hard and train with a partner who resists in order to master these skills.

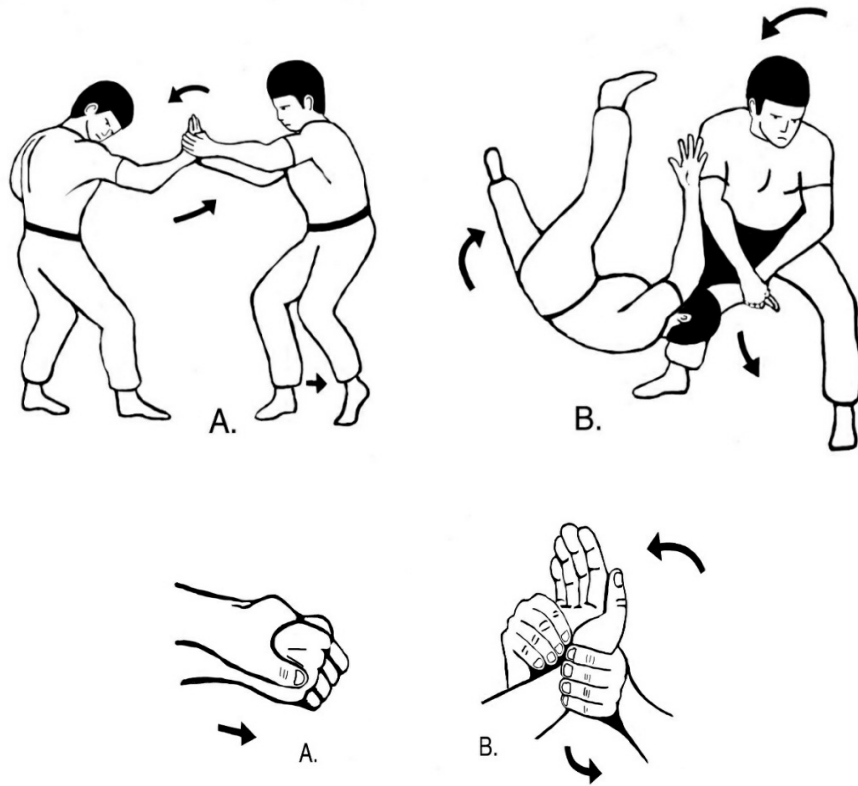
In this manual I have included the twenty most effective joint manipulation techniques that I have learned in decades of studying various martial arts. These techniques can be found in many fighting systems such as Jiujitsu, Kali, Aikido, and Chin-na. I know these techniques work in certain situations because I have used them on the job in my career as a police officer. In the following pages, we will break down these techniques in detail. The techniques in this chapter are mostly executed while standing. A later chapter will cover grappling and ground fighting. Here is a list of the twenty techniques we will cover.

The twenty Joint Manipulation Techniques-

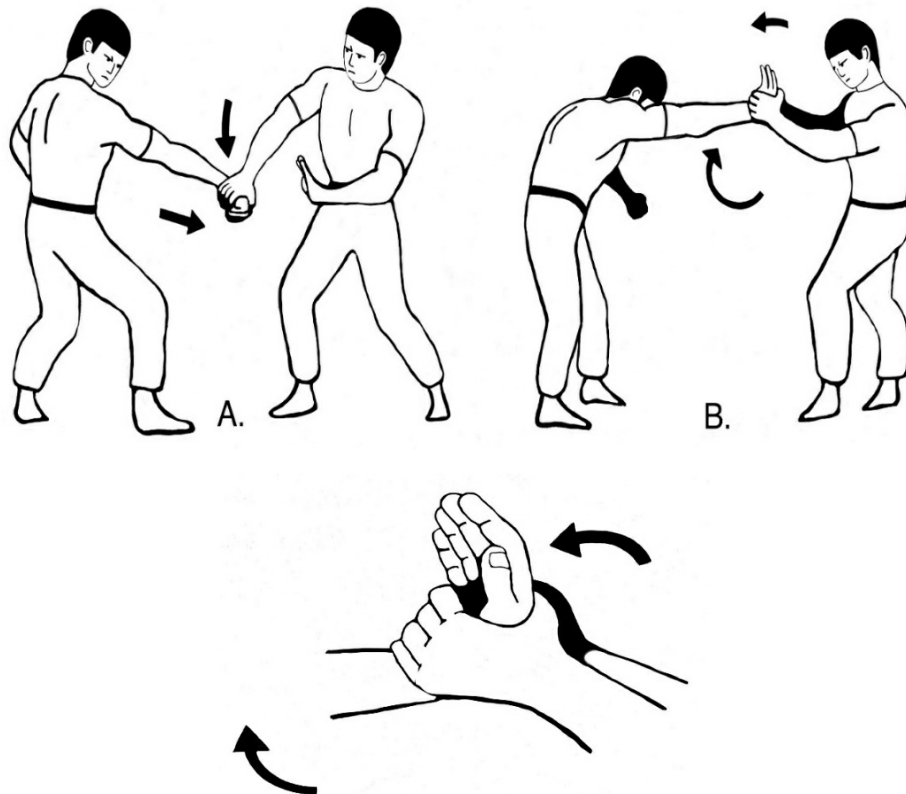
- 1) The outside wrist lock
- 2) The inside wrist lock

- 3) The step across (two versions)
- 4) Spin inside wrist lock
- 5) Spin outside wrist lock
- 6) The goose neck come along (front and rear)
- 7) Dropping arm break
- 8) Elbow to knee lock takedown
- 9) Side strangle takedown
- 10) Neck twist takedown
- 11) The snake shoulder lock
- 12) Arm break over shoulder
- 13) Wrap around arm lock
- 14) Shoulder snap into naked choke
- 15) Figure four arm lock with elbow strike
- 16) Bent wrist lock
- 17) Outer sweep with tiger's mouth to throat
- 18) Elbow up bent wrist lock
- 19) Twisting hip throw with elbow
- 20) Bent arm lever crank

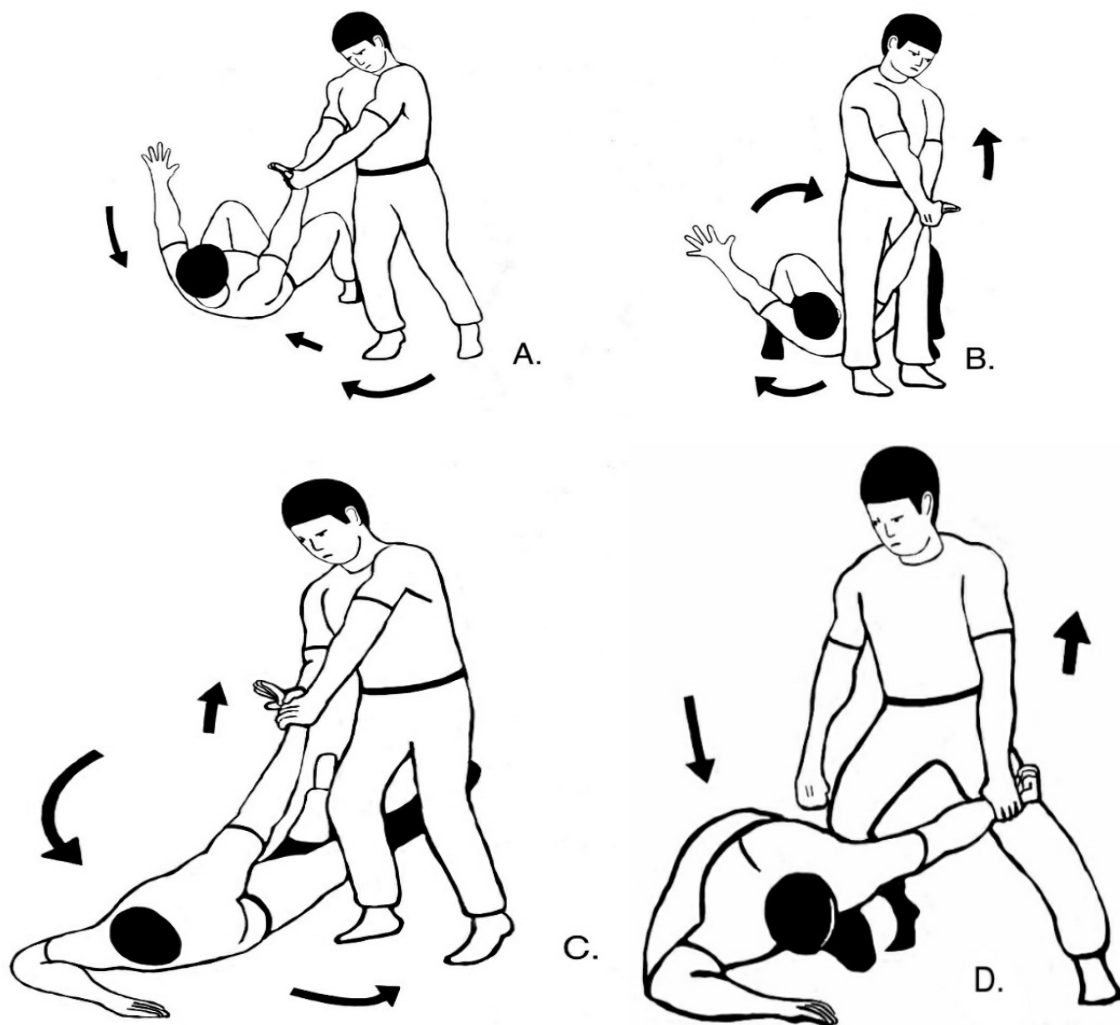
Technique #1 The Outside Wrist Lock- Grasp the opponent's wrist with your thumb on the back of his hand near the middle knuckle. Twist his wrist to the outside of his body at a forty-five-degree angle. Use both hands if needed to control the opponent's wrist. When properly applied, pain compliance will prevent the opponent from countering you. Step back as you twist the wrist. The opponent will be forced to the ground or his wrist will be broken. When he hits the ground execute the step across move (technique #3) for ground control. In practice your partner may do a break fall to avoid injury to his wrist. There are many variations of this lock, but this is the most basic and effective.



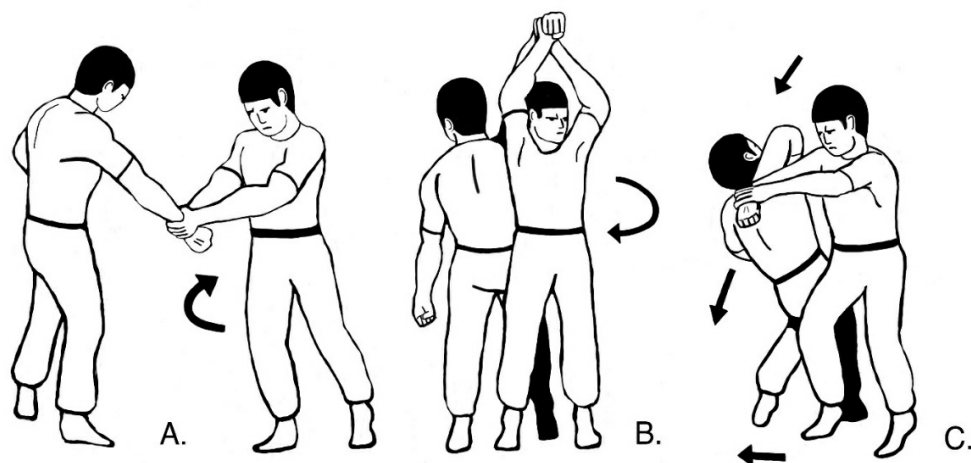
Technique #2 The Inside Wrist Lock- To execute the inside wrist lock, reach across your body and grab the opponent's wrist with your thumb behind his hand at the middle knuckle (A). Twist his wrist so that the fingers are pointed up at a ninety-degree angle (B). Do not twist the wrist too far or the opponent will bend his elbow and escape. If you don't twist the wrist far enough, he may also escape. The key is to keep his fingers pointed straight up and his elbow locked. Drive the fingers towards his head to force him to the ground. You may also force him to the ground by stepping at a forty-five-degree angle and pushing the elbow down to the ground. Once you have locked out the arm you may execute the drop arm break (Technique #7). In some cases, you may flow from the outside wrist lock into the inside wrist lock or vice versa. This can be accomplished using the bent wrist scooping hand which we discussed in the chapter on trapping hands.



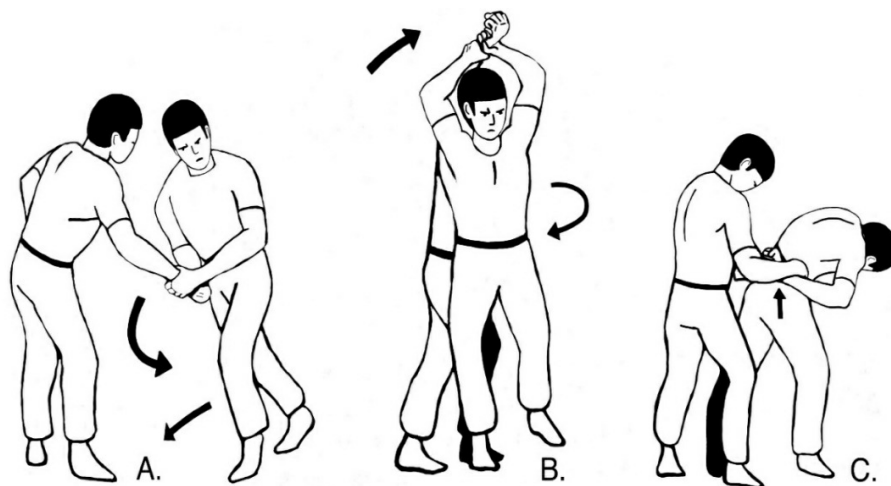
Technique #3 The Step Across Move (Two versions)- The step across move is used to turn your opponent over and pin him to the ground after you have taken him down with an outside wrist lock. There are two ways to execute the step across move. The primary method is shown below. First execute an outside wrist lock on the opponent (A). As the opponent hits the ground on his back, immediately step over his head and pull up on his arm (B). Continue moving in the same direction as you step over him with your other leg which causes the opponent to turn to his stomach (C). You then place your knee on to his shoulder as you pin him face down with his arm still locked (D). The entire sequence of movements is executed in one fluid motion in less than two seconds. You can choose to kick the opponent in the head as you step over him if needed. The second version simply uses the momentum of the opponent's fall with a sharp pull upward on his arm to turn him over. He is then controlled, or ground fighting techniques could be used.



Technique #4 The Spin Inside Wrist Lock- Grab the opponent's wrist firmly with both hands (A). Spin in under his arm, keeping contact with the arm on your shoulder blade (B). Pull down on his arm as if you were cutting downward with a sword to drive him to the ground (C). Finish with a strike or grappling technique. If the opponent resists, his shoulder will be dislocated.



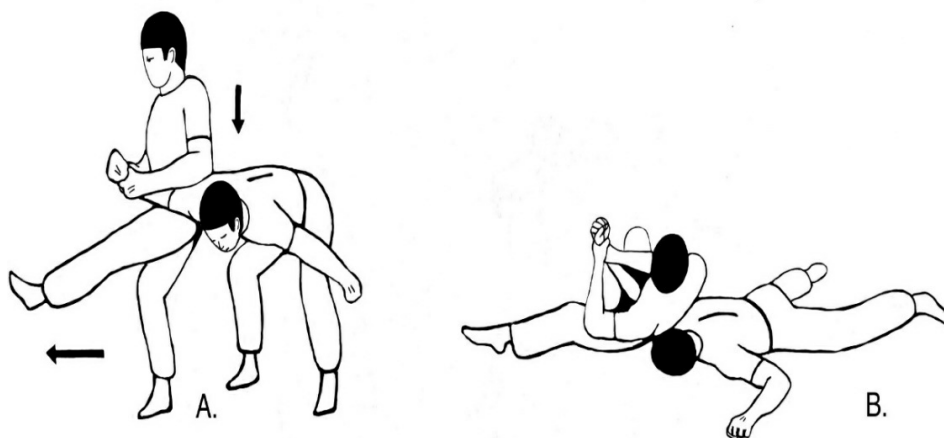
Technique #5 The Spin Outside Wrist Lock- Grab the opponent's wrist with both hands (A) and spin under his arm to the outside (B). Crank his arm behind his back and lock it (C). You may drive the arm into his lower back to break his balance and set him up for a choke hold.



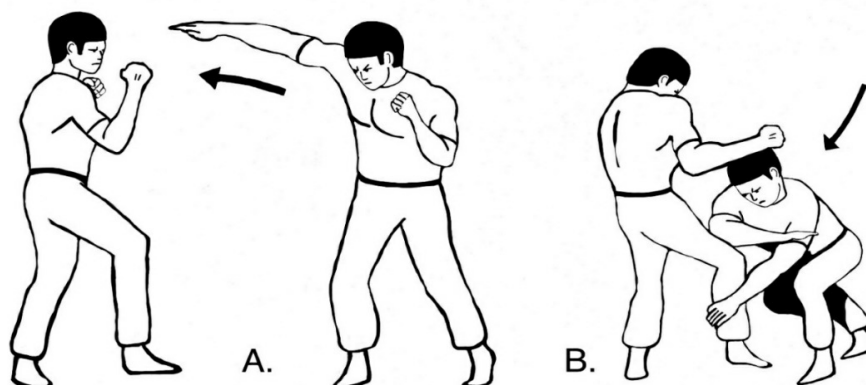
Technique #6 The Goose Neck Come Along- The Goose neck come along is a valuable technique for police or security personnel. It is used to control and escort a possible aggressor. It can be done in front of the opponent's body or behind his back, but behind the back is safer. From across your body, grab the opponent's wrist with your hand palm up. Your other hand grabs the opponent's elbow and pulls him in towards you (A) as you lock his elbow into the crook of your arm (B). When the technique is done properly, the attacker will rise on his toes allowing you to control his movement. Illustration (C) shows the lock when done behind the opponent.



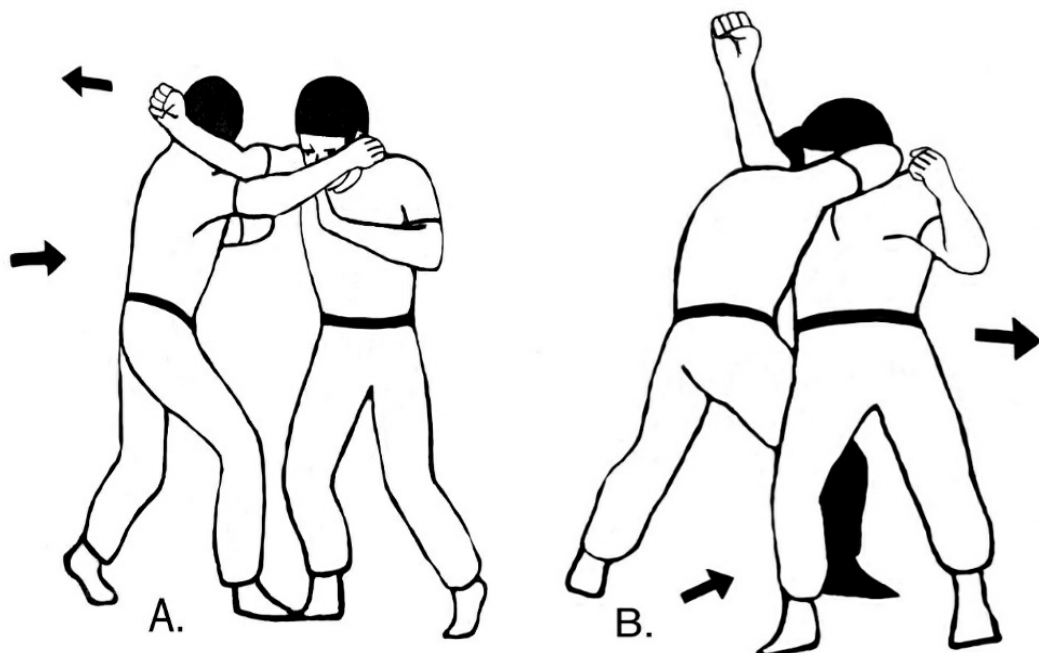
Technique #7 The Dropping Arm Break- This technique is highly effective after you have applied a straight arm bar, or when you have executed an inside wrist lock and the opponent is trying to escape. Bring your elbow over his arm locking it under your arm pit. Then kick your feet out and drop straight to the ground as you pull up on his wrist. This action will break his arm or dislocate the shoulder when done with force. Use caution when practicing with your training partner.



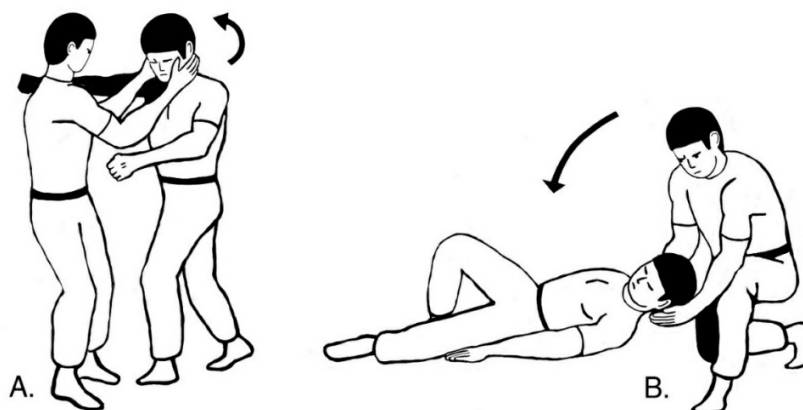
Technique #8 The Elbow to Knee Takedown- To execute this technique, fake an attack (A), or duck in under the opponent's attack and grab his ankle as you execute an elbow strike to his knee (B). Drive through with the attack to force the opponent down. Finish him with a strike or leg lock.



Technique #9 Side Strangle and Takedown- Slip the opponent's punch to the outside as you enter and wrap your arm around his neck (A). Grab your other arm and squeeze to apply pressure to his neck and force him down (B). You may sweep his leg to assist with the takedown. Maintain the stranglehold on the ground.

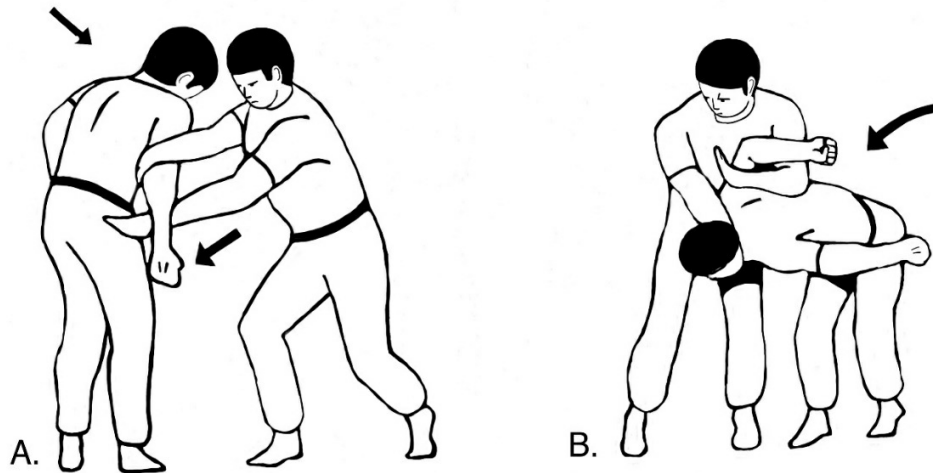


Technique #10 Neck Twist Takedown- When you find yourself in close range to the opponent, you can apply this technique by grabbing his head by the hair with one hand and under his chin with the other (A). Next, twist his head quickly in either direction towards the ground (B). Remember that where the head goes, the body follows. Be extremely careful as this technique could break the opponent's neck.

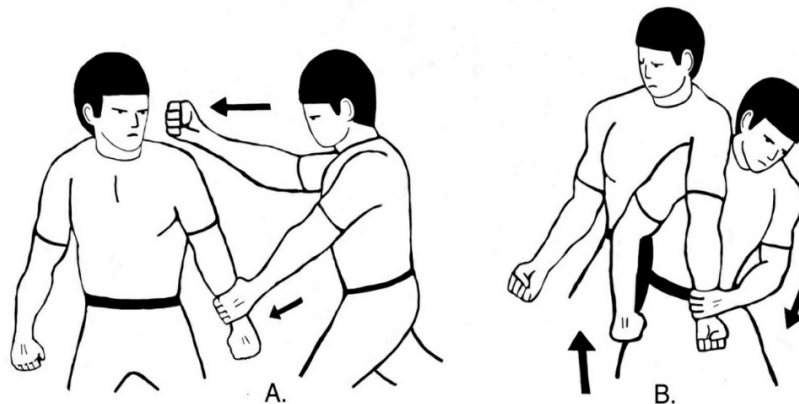


Technique #11 The Snake Shoulder Lock- Reach in from across your body and grab the opponent's elbow as you slide your forearm inside of his (A). Pull him in as you hook your forearm behind his shoulder or triceps area (B). Force his upper body over where you can hook his head and apply

knee strikes, a choke, or a neck crank. This technique is called the snake because the motion your arm makes as it slides in under the opponent's elbow and up around his triceps area resembles a snake circling around a tree branch. When properly applied, the attacker will be caught in the lock before he realizes it has happened.

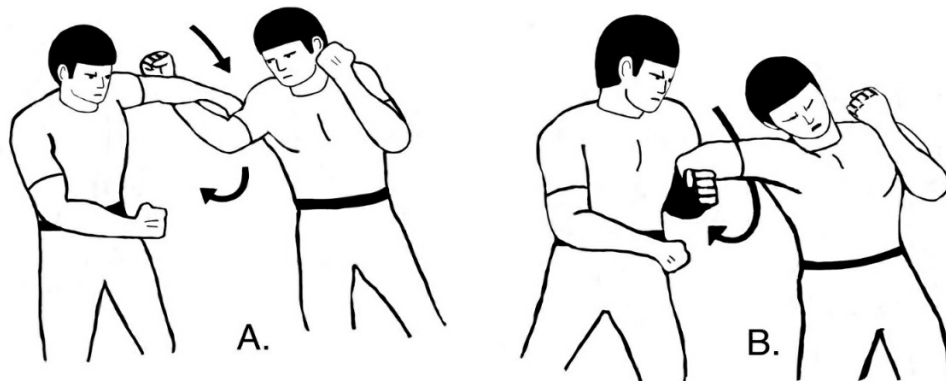


Technique #12 The Arm Break Over Shoulder- Grab the opponent's wrist and pull him in as you punch (A). Raise the arm as you step in under and crank it down over your shoulder to lock or break it at the elbow joint (B). You can follow with technique #4 or a shoulder throw. Be sure if the opponent escapes to turn towards him quickly so he can't get your back.

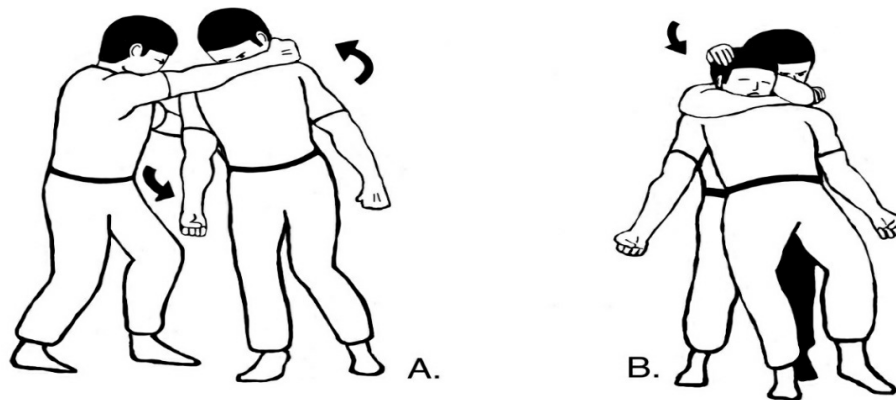


Technique # 13 Wrap Around Arm Lock (Outside Snake)- Wrap your arm around the opponent's arm to the outside, between the shoulder and elbow (A). Lift up with your forearm to apply pressure (B). His forearm should be under your arm pit. Again, the movement of your arm resembles a

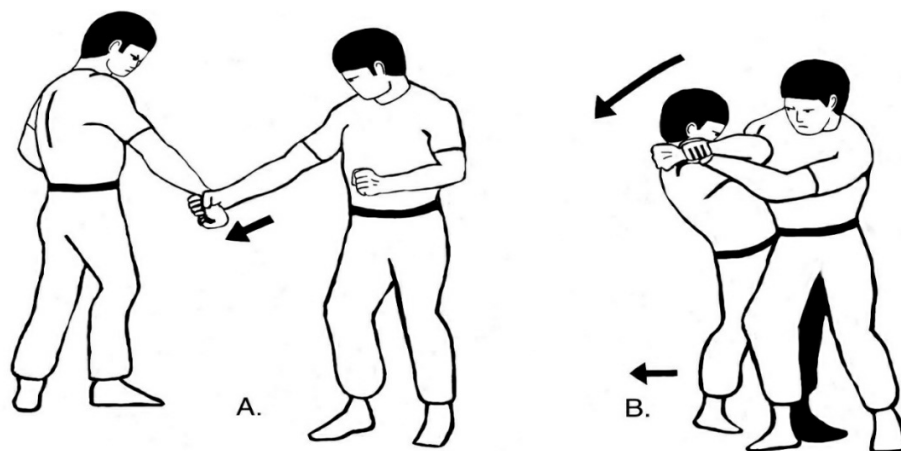
snake crawling around a branch.



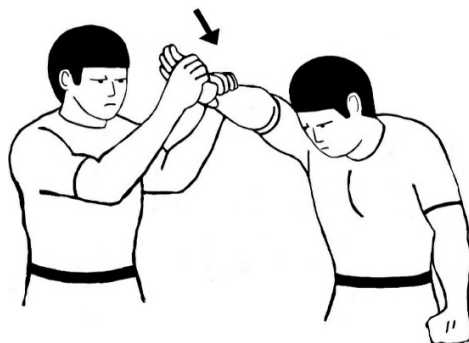
Technique #14 Shoulder Snap into Rear Naked Choke- As you face your opponent with your hands up, very quickly strike his rear shoulder backwards and his lead shoulder to the front, to twist his body around so that his back is to you (A). Immediately apply a rear naked choke (B). You may take the opponent to the ground by buckling his rear leg with a kick.



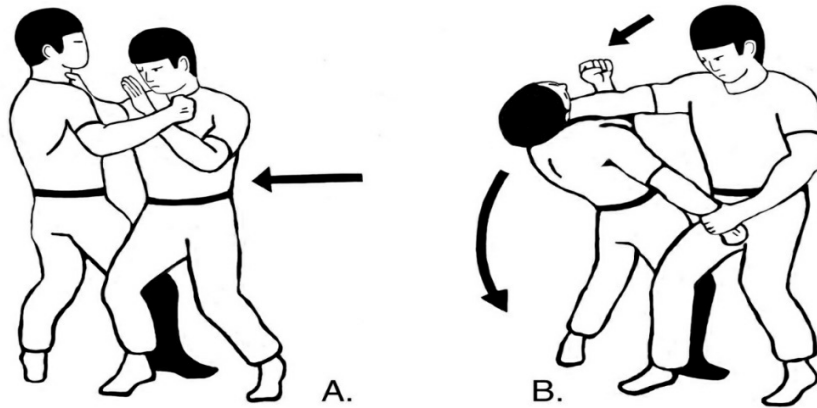
Technique #15 Figure Four Arm Lock and Elbow Strike- Grab the opponent's wrist and raise it up as you reach across the crook of his elbow and grab your own wrist (A). Twist his arm to the outside and force him down (B). As you twist into him, you can elbow strike his face to distract him from the lock. You may also sweep his outside leg as you take him down if needed.



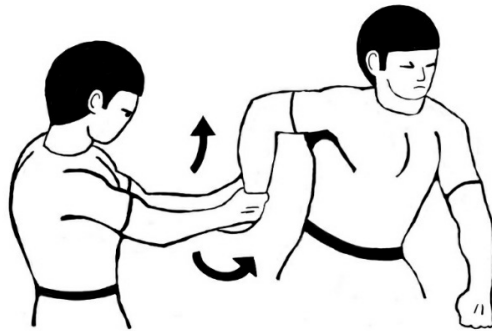
Technique #16 The Bent Wrist Lock- Grab the opponent's hand as if to execute an inside wrist lock, but he bends his elbow. Grab his wrist with your other hand and twist his hand forward and down. This technique may also be done from a cross wrist grab by checking the opponent's hand and rotating your hand over his wrist to apply the lock. When properly applied, the opponent will immediately drop down to his knees. It is important to keep his arm bent at the elbow when applying this lock. If the opponent straightens his arm, you can flow into a straight arm bar and execute the dropping arm break (Technique #7). Anytime the opponent resists a lock, you will need to abandon the lock or flow into another type of technique.



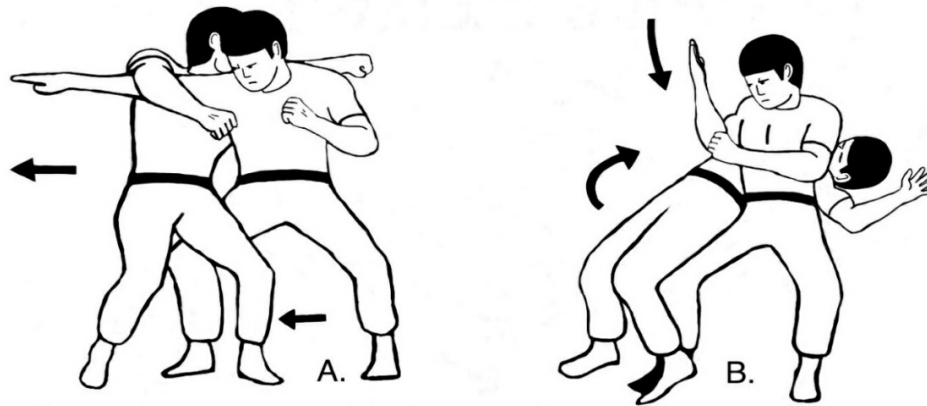
Technique #17 The Outer Sweep with Tiger's Mouth Strike- Enter in on the opponent and jam his attack with an outside parry. Immediately grab his arm with the parrying hand and drive a tiger's mouth strike into his throat (A). Step in behind his leg as you drive him back with the strike and sweep him to the ground (B). His head may be smashed into the ground if needed. For an extremely powerful attack, sweep both legs together. You must pull down on the arm to off balance the opponent.



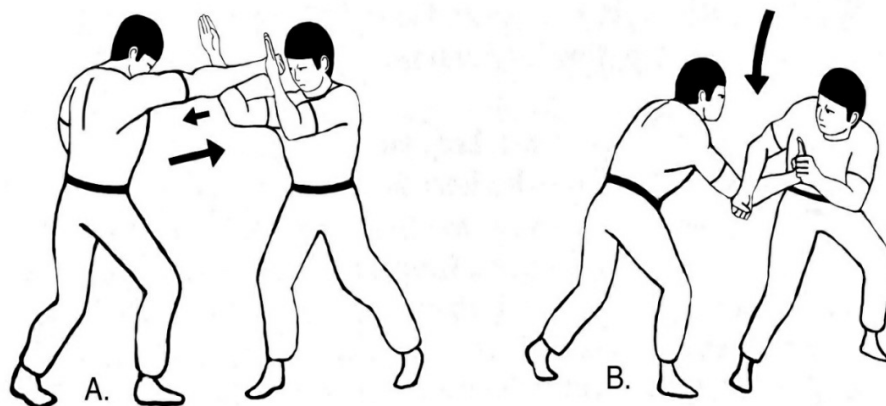
Technique #18 Elbow Up Bent Wrist Lock- When the opponent reaches out to put his hand on you, grab his fingers and bend them backwards to force him down. Then twist his hand clockwise and reach in under his arm, grabbing the meaty edge of his hand. Twist his hand in towards his body to apply pain. He will rise on his toes when done properly. This technique may also be done when an attacker grabs your shoulder from behind. When this occurs, step back under his arm and grab his wrist to apply the lock as described above.



Technique #19 Twisting Hip Throw with Elbow- Enter into close range as you slip an opponent's attack and step behind his legs (A). Immediately twist to the rear and drive your elbow into the opponent's chest to sweep him back over your extended lead leg (B). In some cases, you may grab his legs and lift to throw him backwards. Finish him on the ground or with strikes.



Technique #20 The Arm Lever Crank- When the opponent punches, parry his strike to the inside with your rear hand as you cut inwards with your lead forearm (A). As the opponent's arm bends due to the cutting action of your forearm, gain control of his wrist, and drive your forearm down into the crook of his arm to force him down (B). Be sure to point the top of your head towards the attacker as he is jerked down from the force of the arm lever. This will allow you to headbutt him and not risk his head slamming into your face as he comes forward. If the opponent pulls back, follow with an elbow strike and neck crank.



Lock Flow Drills

Now that you have learned the twenty techniques, you should practice flowing from one lock to the next. This skill is crucial when the opponent muscles out of a joint lock or you miss with your first attempt. Start with slight resistance from your training partner and then build up to higher resistance. The universal signal that a joint lock has been applied effectively

is to tap out. When your training partner taps out during practice, release your lock immediately to prevent injury. Below are several examples of lock flows to practice.

- 1) Bent wrist scoop into outside wrist lock/inside wrist lock
- 2) Goose neck come along/Snake (shoulder lock)
- 3) Arm Break over shoulder/spin inside wrist lock/side strangle takedown
- 4) Outside wrist lock/bent wrist lock/spin outside wrist lock
- 5) Figure four arm lock/inside wrist lock/dropping arm break

Once you become proficient flowing from one lock to another, start mixing the joint lock techniques with striking and kicking combinations. This will obviously require you to move between different ranges. You will discover that some techniques flow together well and work better in combination than other techniques may. Only through hard practice will these techniques become second nature.

Summary-

There are times when you must control a person rather than strike them. Joint manipulation allows you to subdue and control an attacker without beating them. The two primary principles of joint manipulation are,

- 1) Pain Compliance
- 2) Hyper-extension

Most joint locking techniques are executed in a circular motion and you should effectively use your body weight to apply the techniques. There are twenty primary joint locking techniques in this chapter that once mastered, can be combined in endless combination with other techniques. Being able to flow from one technique to the next effortlessly will enable you to adapt when a technique fails.

Chapter 11

Grappling and Ground Fighting

Ground fighting is a critically important phase of training in the martial arts that is often neglected. Since most fights end up on the ground, a good knowledge of grappling skills is essential to become a well-rounded martial artist. Grappling involves closing the distance, takedowns, joint locks, chokes, breakfalls, escapes, and striking on the ground. Even if you are very proficient with standing techniques, you should learn ground fighting skills in case your attacker knocks you to the ground or takes you down.

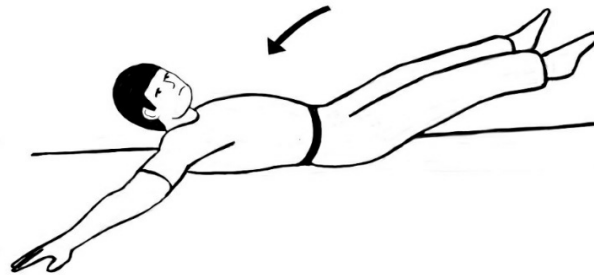
In an encounter there are several ways that the fight will end up on the ground. Probably the most common way is when one person loses their balance or is struck and falls. Two other scenarios often occur. If the opponent is getting pummeled by you, he will try to close the distance and clinch to reduce his risk of injury. This is a natural reaction seen often in boxing matches when the tired or injured fighter tries to clinch. On the other hand, you may need to close the distance on your opponent if he is a superior striker. In these circumstances, closing the distance without getting hit becomes extremely important. In both cases the fight ends up on the ground.

Breakfalls

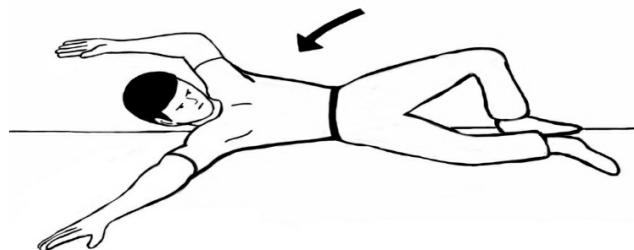
Knowing the proper way to fall without being injured is crucial when you are the one who is knocked down or slips in a fight. Breakfall techniques will keep you from hitting your head on the ground, breaking bones, and will help you recover quickly to stay in the fight. I can personally attest to the fact that breakfalls work. One holiday season I was retrieving Christmas decorations from the attic when I accidentally lost my balance and fell out of the opening in the ceiling. I instantly fell about eight feet to the concrete garage door. Instinctively I tucked my chin, curled my body, and used my arm to slap the ground. I was hurt a little, but I was able to get up and finish the task. My years of practicing breakfalls saved me from very serious injury. Now we will look at the most important falling techniques.

The Backward Breakfall- When pushed from the front or falling backwards, try to lower your body as much as possible by bending your legs.

Round your back and bring your arms in front of your chest. Tuck your chin so you don't hit the back of your head on the ground and as you fall, use your arms to slap out to the side. The slapping of the arms will help slow your fall. Immediately cover your head and expect the opponent to come in after you. In some cases, you may be able to let the momentum of the fall roll you back over your shoulder and up to your feet. If not, you will assume the open guard position which will be explained later in this chapter.

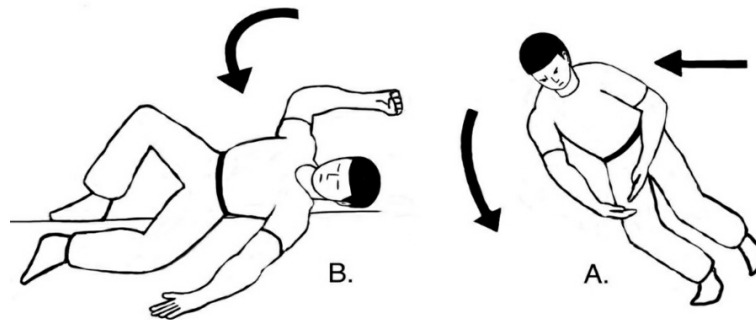


The Side Breakfall- The concept of the side breakfall is identical to the backward break fall. Protect your body, absorb the impact, and quickly recover. As you are shoved to the side, or lose your balance, lower your body as much as possible by bending your legs. Raise your hands up in front of your chest and tuck your chin. Straighten the leg on whichever side you are falling to horizontal with the floor. As your body makes impact, slap your arm against the ground at a forty-five-degree angle to stop the momentum. Your extended leg also assists with this. Keep your hands up to protect yourself and get to your feet quickly or assume the open guard position.



The Forward Breakfall/Roll- When pushed from behind, or falling forward, bend your body over with your arms curved like a ball (A). Lower yourself by bending your front leg and tuck your chin as you roll over your shoulder and onto your back. As you land, slap the ground with your arm that is closest to the floor (B). Again, you must cover your head for protection

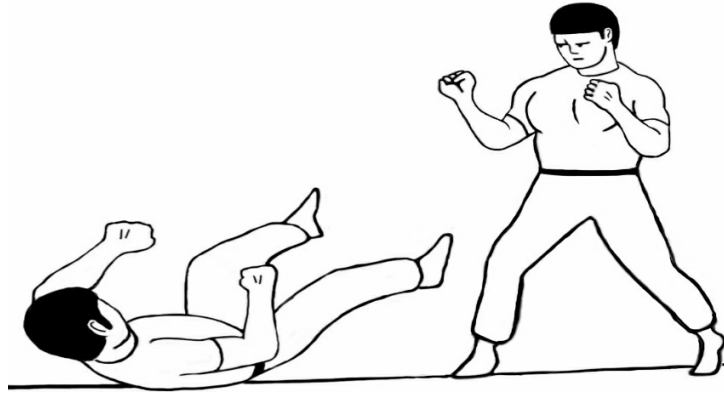
against kicks or strikes from your opponent. Get to your feet quickly or spin towards the opponent and assume the open guard position. Breakfalls take a lot of words to describe, but the movements all happen instantly as you fall.



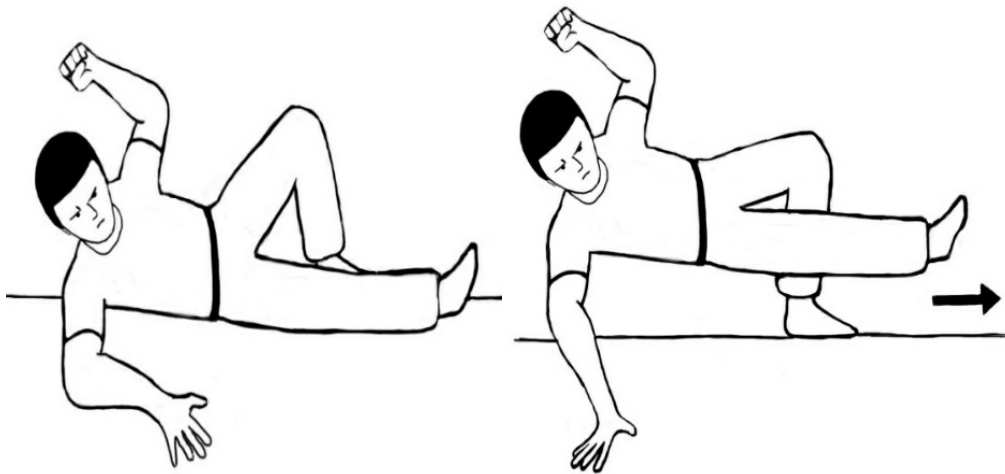
Defense from the Ground When the Opponent Is Standing

You have been pushed or knocked to the ground and avoided injury with a breakfall, but you are now in the situation where your opponent is standing above you and trying to cause you harm. When this occurs, you must assume a position to protect yourself until you can get back to your feet quickly. The best position for this scenario is the open guard.

The Open Guard- From your back, face the direction of the opponent with your feet up and pointed towards him. Your hands are up to protect your head which is lifted off the ground. If the opponent circles you or tries to move around you, you must spin on your back to keep him in front of you. One of your feet or hands can be placed on the ground to assist with the spin. It is extremely important to not let the attacker get around your feet and to your side. From this position you can kick out at the opponent's knees or at his face if he bends forward. You can also use your feet to stop punches by kicking the opponent's bicep as he strikes or by placing your foot on the bicep of his punching arm. The open guard will buy you time so that you can stand up and get back to your feet.



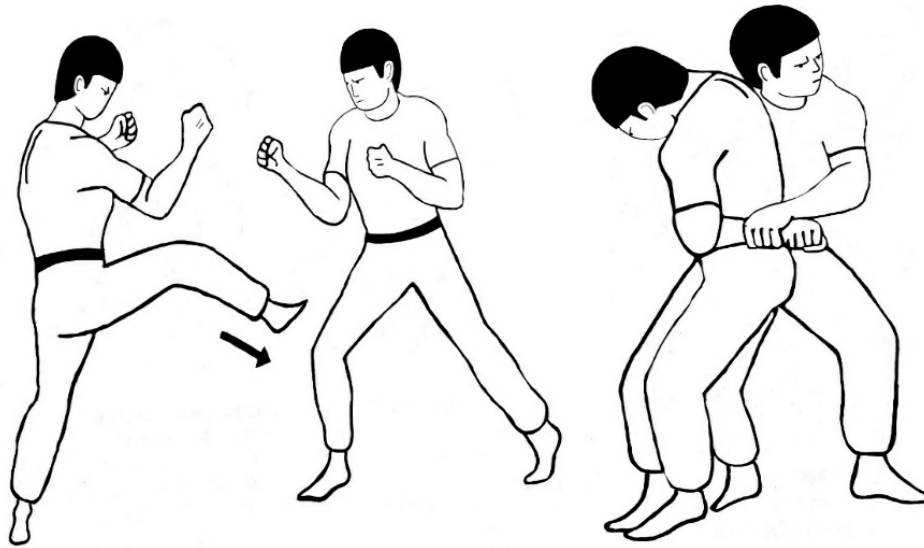
Standing Up from the Ground- When the opportunity comes to get back to your feet, you must do it quickly and safely. From the open guard position, roll to one side. Cover your head with your upper arm as you brace with your elbow and upper foot on the ground. Keep your lower leg out straight facing the opponent. Next you will lift your body up from the ground with your bracing arm and leg as you kick out towards the opponent. Swing your extended leg back and plant it on the ground to stand up. The entire movement happens very quickly. If the opponent rushes in before you can stand, roll back to the open guard position. The below illustrations show the series of motions.





Closing the Distance on the Opponent

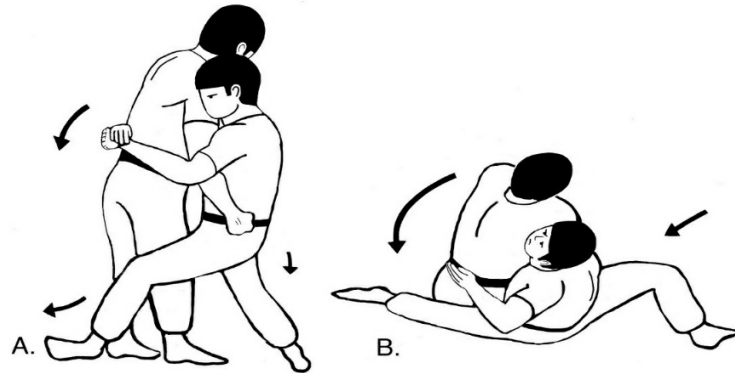
To close the distance on an opponent, keep your hands up for protection and to cause him to raise his guard. Use a low kick to his knee for distraction, then shoot in quickly to clinch. Your entry must be very fast, and your hands will parry or tie up any punches as you close the distance. Keep your head up to avoid knee strikes, kicks, or uppercuts. You may clinch over the opponent's arms, under his arms, or with one arm over and one arm under. Any punches thrown by the attacker can be parried, ducked, or deflected with a swimming motion of the arms. This swimming motion is often called a dive entry. The most important thing to remember when shooting in on the opponent is not to hesitate. When you decide to enter, you must do so with one hundred percent commitment. The below illustrations show the entry with a low kick to clinch. Once you have the opponent in the clinch, you should take him to the ground where you can finish the fight.



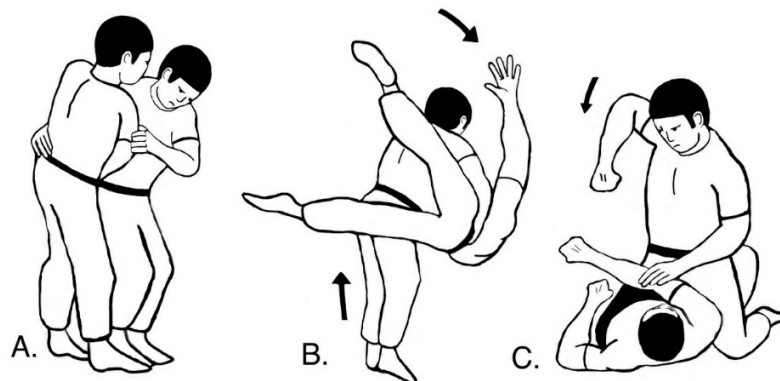
Taking the Opponent to the Ground

After you close the distance and clinch with the opponent, you must take him to the ground where you can finish him with strikes, chokes, locks, or submission holds. In this section we will look at five basic takedowns that are highly effective. These takedowns are the valley drop takedown, the hip throw, the double leg takedown, the back squeeze/leg hook takedown, and the pull down. Some other methods of taking the opponent down have been covered in previous chapters.

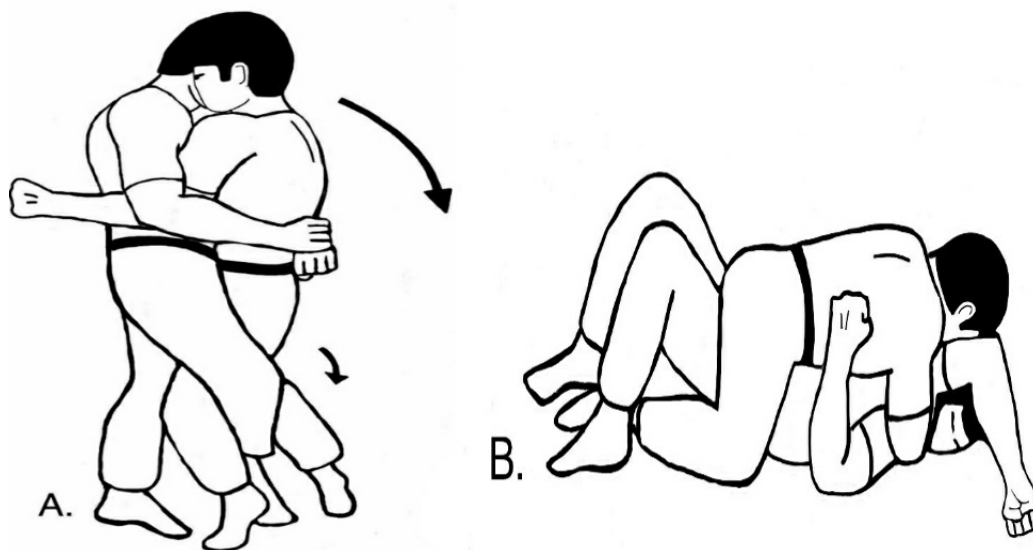
The Valley Drop Takedown- After you have clinched with the opponent, you can execute the valley drop takedown by extending your foot behind the opponent's legs (A) and sitting down as you maintain a firm hold on his upper body (B). Once the opponent hits the ground you may continue to roll up on top of him to a dominate position. When executing this technique, it is extremely important that you keep the opponent's body from landing on top of you as he falls.



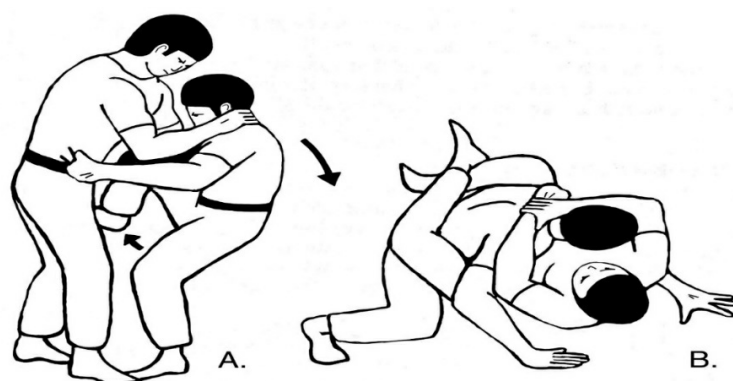
The Hip Throw- When you end up clinched with the opponent and he is applying forward pressure against you, you may swivel your hips in front of him below his belt line and pull his upper body forward (A). Straighten your legs and bend forward to throw him over your hip (B). You can strike or follow the opponent down to a position of control (C).



The Back Squeeze and Leg Hook Takedown- From the clinch position with your arms around the opponent's waist, squeeze inward with your arms as you drive your upper body forward. As the opponent starts to move backwards, hook his leg on the opposite side of his body that your head is on (A). Take him to the ground and obtain a position of control (B). The illustration shows the mount position (shown later in this chapter) with a side strangle choke.



The Pull Down- If your opponent is very strong and you are unable to throw him or execute a takedown, you can grip his clothing and place your foot in his hip to unbalance him as you sit down and pull him down to you (A). Wrap your legs around his waist and keep him held close with your arms around his head and arm. This will keep the opponent from punching you until you can apply a choke, arm bar, or reverse him. This position is called the closed guard. This takedown should only be used as a last resort, when the opponent has been hurting you with strikes, you closed the distance to clinch, and you are having a hard time getting the opponent down to the ground where you could finish him.



The Double Leg Takedown- This is a famous takedown used often by wrestlers and jiu-jitsu fighters. Just prior to a clinch, shoot in low and grab both of the opponent's legs behind the knees. Lift his legs up as you drive into him with your shoulder to take him down. Be careful of knee strikes

when attempting this takedown. You may also sweep his leg from the inside as you drive him down. Be sure that your head or knees do not strike the ground when you take him down. Immediately work to gain a position of control on the opponent.



Ground Positions to Control the Opponent

Once the opponent is on the ground it is time to use effective ground fighting techniques to finish him off, but before you can finish the opponent you must control him with proper ground positions. We will stick to the two most basic and effective ground positions that will help you win a fight. These positions are the mount position and the guard position.

The Mount Position- The mount position is the primary position you want to achieve when the fight goes to the ground. From the mount you have the advantage of reach and gravity. You can strike the opponent at will or apply chokes and arm locks. In some cases, you may find yourself on the side of the opponent in a cross-body position. From here it is a simple matter to swing your leg over his body to achieve the mount position. If the opponent is skilled, he will attempt to stop you from gaining the mount by blocking your leg or putting you into his guard. In these circumstances, you can strike the opponent aggressively and swing your leg over him as he defends the attacks. You can also drive your knee straight over his body to obtain the mount position.



The Mount Position

The Guard Position- The guard position is a defensive, used to control the attacker long enough to escape, reverse him, or in some cases finish him from the bottom. You should remember that being on the bottom is always a last resort. Don't fight from the guard unless you must. To execute the guard, wrap your legs around the opponent's waist. Grab behind his head and wrap one of his arms up to pull him in close and prevent him from punching you. If the opponent sits up, you should arch your back and use your knees on his chest to prevent punches. You must always keep the opponent back with your knees or keep him held in tight to keep from getting punched. From the guard you can heel kick the opponent's kidney area, elbow strike, ear slap, choke, arm bar, or sweep him. The guard can be a very deceptive position because it appears that the person on the bottom is losing the fight, but you are able to control the attacker. Any time you find yourself on the bottom, work to get your legs around the opponent's waist and obtain a guard position.



The Guard Position

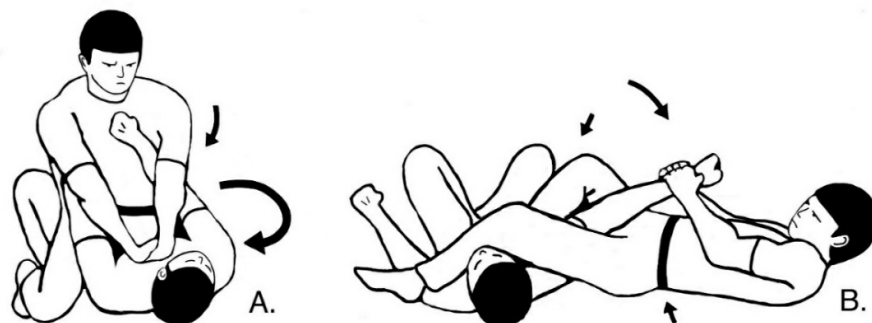
You have learned how to close the distance and clinch with the opponent, how to take him down to the ground, and the best positions to control him on the ground, now we will study some of the ways to finish the attacker once

you have control. In addition to striking, there are three main ways to end the fight, arm bars, choke holds, and leg locks. Let's look at the most effective of these techniques.

Arm Bars

Arm bars are highly effective ways to end a fight through submission or by breaking the arm. Arm bars are normally executed against the elbow joint using some part of your body as a fulcrum point. Any time the opponent straightens his arm it is vulnerable to an arm bar. It should be noted that in a real encounter, the opponent may be slippery from sweat or blood, and an arm bar may be extremely difficult to apply. If you can successfully apply the arm bar, and the opponent submits, you will probably need to hold him in the lock until police arrive. If you release the lock, he may continue to fight. The best course of action in a deadly encounter is probably to break the opponent's arm and try to escape. Now let's examine some arm bar techniques.

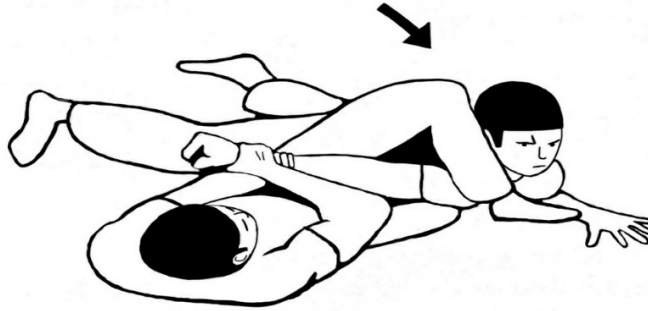
The Cross-Arm Bar- From the mount position, the opponent tries to push you away from him and straighten his arms. Place your hands on his chest with one arm over his arm that will be attacked (A). Put all your weight on his chest as you swing your leg over his head and fall backwards to the side. Hold his arm tightly to your chest as you fall back, and as his arm straightens grab his wrist. Squeeze your knees together tightly to trap his arm and prevent escape. The elbow joint is then locked by arching your back, thrusting your pelvis forward, and pulling the arm towards your chest (B). If the opponent grabs his own wrist to prevent the arm bar you can use your foot to kick his other arm away. The cross-arm bar is a very common arm bar with many variations. It may seem difficult at first, but with practice it will become second nature to you. Remember not to grab the opponent's arm in the beginning of the technique or he will know that an arm bar is coming. Simply hug the arm against your chest as you swing the leg over his head and fall backwards. You are not using strength to lock the arm, your entire body weight falling backwards pulls his arm out straight.



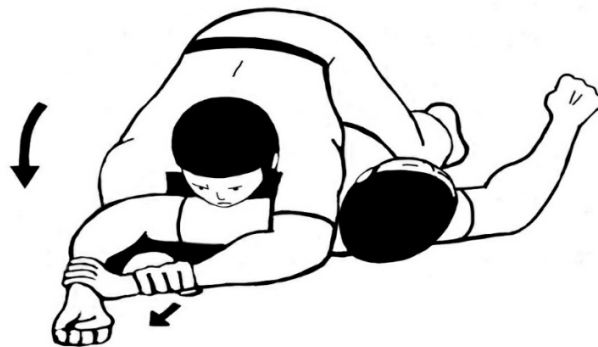
The cross-arm bar can also be done from the guard position. Hold the attacker's arm against your chest and swing your leg over his head. Arch your back to lock his arm. If the opponent stands up the lock will still work. Try to keep your leg that is over his head down tight to prevent escape.



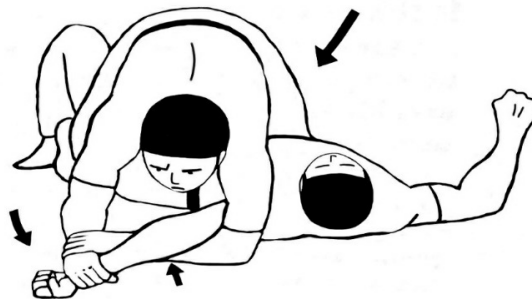
The illustration below shows a variation of the cross-arm bar where the opponent is face down on his stomach. Your leg is wrapped over his arm and may hook in under his chin to apply pressure on his neck. The wrist is pulled to the side and the arm is pushed against the leg to lock his elbow joint. Another variation that is not shown would be to lock his arm while you are face down on your stomach. Always look for opportunities when the opponent straightens his arm out to apply a cross-arm bar. Be cautious when executing the cross-arm bar from the mount that you are giving up a superior position to apply the arm lock. If the lock fails or the opponent escapes, he could gain a superior position on you. Don't execute the cross-arm bar from the mount unless you are confident you will succeed.



The Bent Arm Bar- From the mount position, start punching the opponent in the face. When he covers his face with his arms to protect himself, push one of his arms to the ground. Slide your other arm in under his arm and grab your wrist. Slide his wrist back along the ground to lock his elbow and shoulder joints. Keep your elbow close to his head and your head down to avoid strikes.



The Straight Arm Bar- If you attempt the bent arm bar and the opponent straightens his arm, slide your forearm under his elbow and lift on the elbow joint to lock his arm out straight. Again, keep your head down to avoid strikes.

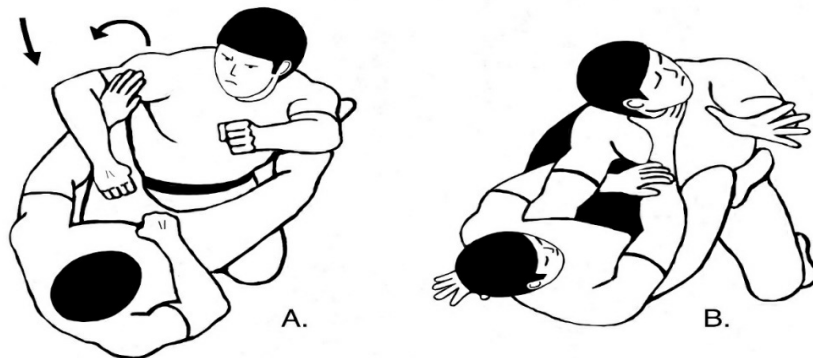


The Wrap Around Arm Bar- From the mount position, wrap your arm

around the opponent's arm so that your forearm is under his elbow joint. Arch your back and lock the arm out straight. You may grab your own shirt or jacket for added support. Use your free hand to check his other arm and prevent strikes.



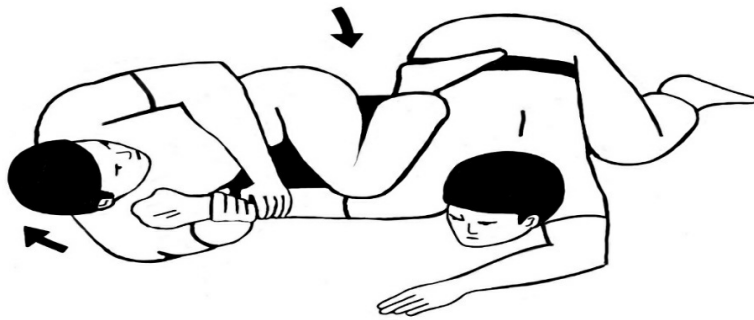
The Wrap Around Arm Bar from the Guard- You have the opponent in your guard, and he attempts to punch you. Block his arm near the biceps (A) and then immediately wrap your arm around his, trapping his forearm under your arm pit. From this position you may grab his clothing and choke as you lock out his elbow joint or grab his throat with a tiger's mouth strike (B). Notice that in the illustration below, the foot is placed on the opponent's hip at the completion of the technique to keep his body away. By placing your foot that is on the side of the arm lock under his leg and using your other foot to push his opposite leg back, you can roll him over and reverse the position. You can then apply the wrap around arm bar from the mount as shown above.



By this point it becomes clear that almost any technique that you execute from the mount position, could also be executed from the guard position and

vice versa. Many of these arm bars can also be executed when in a side control position. You should always try to remain flexible in your training and practice techniques from different postures and positions. It is also important to remember that an opponent's joints can be locked out with your forearm, body, knee, shoulder, under arm, hips, and legs. Basically, any part of your body can be used to apply pressure against a joint if you use the proper leverage. Here are a few more arm bars executed from various positions.

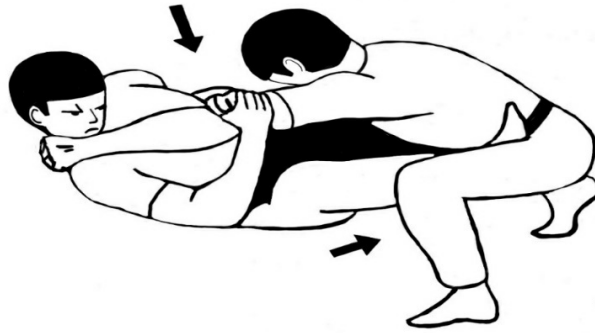
The Straight Arm Bar with Knee- From the guard position, when the opponent straightens his arm, place your foot in his hip and slide you're hips out to the side. Hold the opponent's wrist and use your knee to lock his elbow joint.



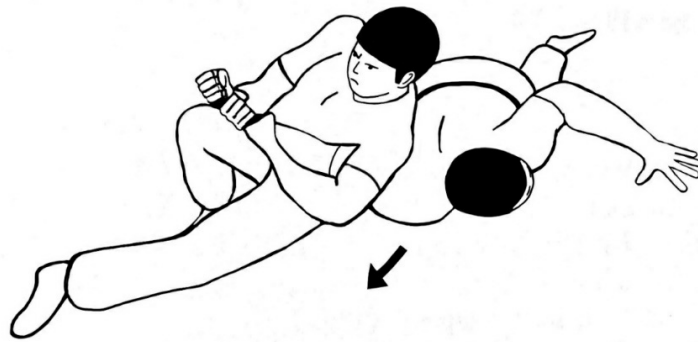
The Reverse Bent Arm Bar- From the guard position, the opponent grabs you in a head lock. Grab his wrist, arch your back, and drive your forearm into his neck to loosen his grip. Slip your head out of the head lock and feed his wrist to your other hand to lock it behind his back. Pull his wrist towards his head to apply pressure to his elbow and shoulder joint.



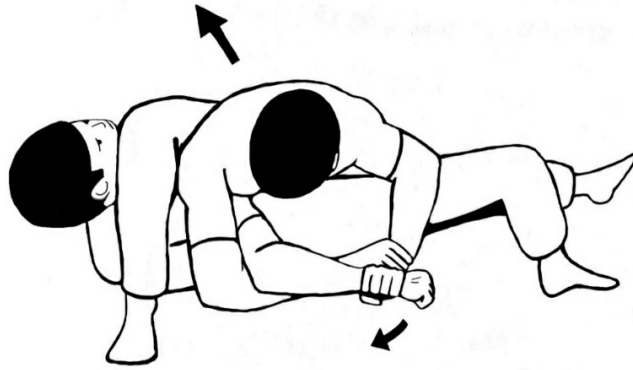
Arm Bar on Shoulder- From the guard position the opponent grabs your lapel near your shoulder. Place both hands on his elbow and put your foot on his hip to keep him stretched out as you squeeze in with your hands to lock his elbow joint. Keep his arm on your shoulder for leverage as you lock out his arm.



Straight Arm Bar from the Side- With the opponent on his stomach, grab his wrist and sit out, trapping his arm under your arm pit. Arch your back and pull up on his arm to lock his elbow joint. If he starts to escape from this arm bar, you can easily transition to a rear choke.



The Downward bent Arm Bar from the Side- From the cross-body position, grab the opponent's wrist and slide your other hand under his arm grabbing your own wrist. Sit out towards the opponent and then swing your leg over his head. Lean back and push his wrist towards his head to lock his elbow and shoulder joints.



The Straight Arm Bar with Leg- From a side position, sit out and grab the opponent's wrist. Push his wrist down over your thigh and bring your other leg over his arm. Lift with your thigh and push down with your other leg to lock his elbow joint. If he bends his arm, hook it with your lower leg to execute a bent arm bar with the crook of your lower leg.



Choke Holds

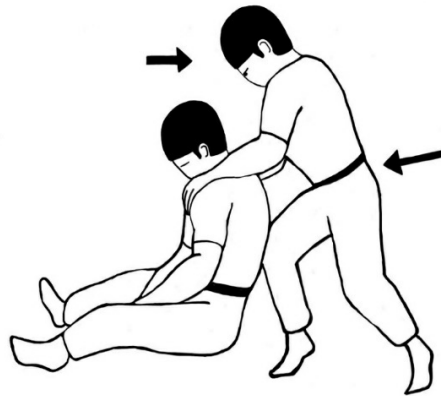
Choke holds are without a doubt the best way to finish a fight on the ground. A properly applied choke will render an attacker unconscious in three to ten seconds. An extraordinarily strong attacker on drugs may be able to withstand strikes or even withstand getting his elbow joint broken with an arm lock, but he will not be able to stop a good choke from putting him to sleep.

A choke hold works by cutting off blood supply to and from the brain. This is achieved by blocking the Carotid artery which runs down the side of the neck. This artery can be blocked off by using your hand, forearm, legs, or clothing. In most instances the opponent will wake up on his own within seconds after being choked unconscious and released from the hold. In some

case, the person will not wake up on their own and must be resuscitated or they may die. For this reason, it is vital to learn the resuscitation technique when learning how to apply choke holds.

The Resuscitation Technique

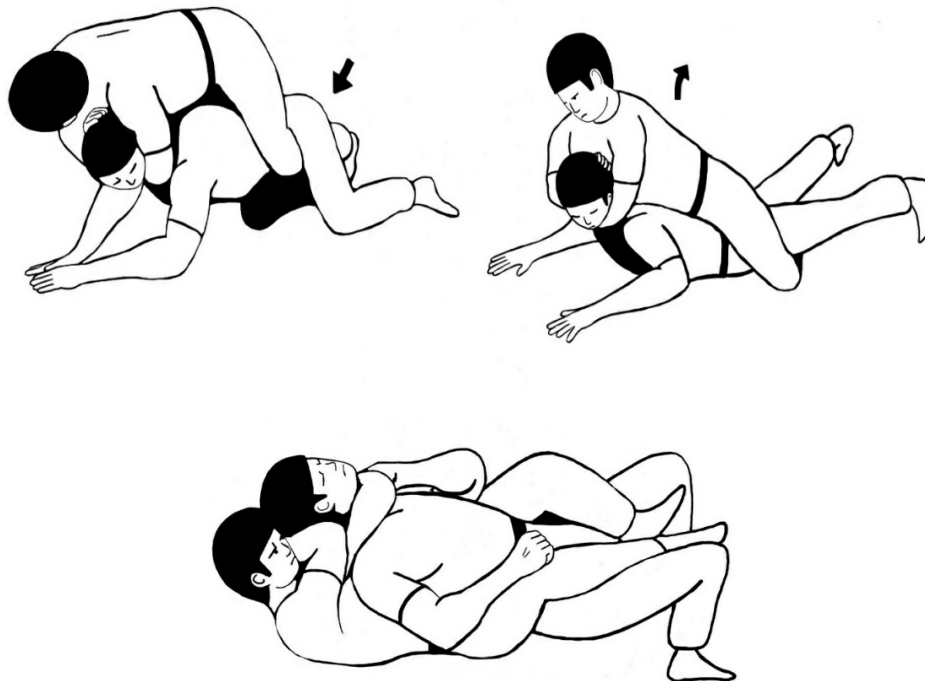
The Resuscitation technique is accomplished by sitting the person up and placing your knee into the center of their back. Then grab both of the subject's shoulders and pull backwards as you push forward with your knee. This will fill the subject's lungs with air. Release the pressure to allow the air to expel from the subject's lungs. Continue this procedure until the person is breathing on their own or medical professionals have arrived.



Now we will study several choking techniques that are extremely effective and can be executed regardless of the clothing your opponent is wearing. In some martial arts such as judo and jiu-jitsu, students are taught lapel chokes that involve using the attacker's clothing such as a jacket collar to choke him. These techniques can be highly effective, but unfortunately you can't rely on a technique that requires the opponent to be wearing certain clothing when you are engaged in a real encounter. Due to this reason, no lapel chokes will be shown here.

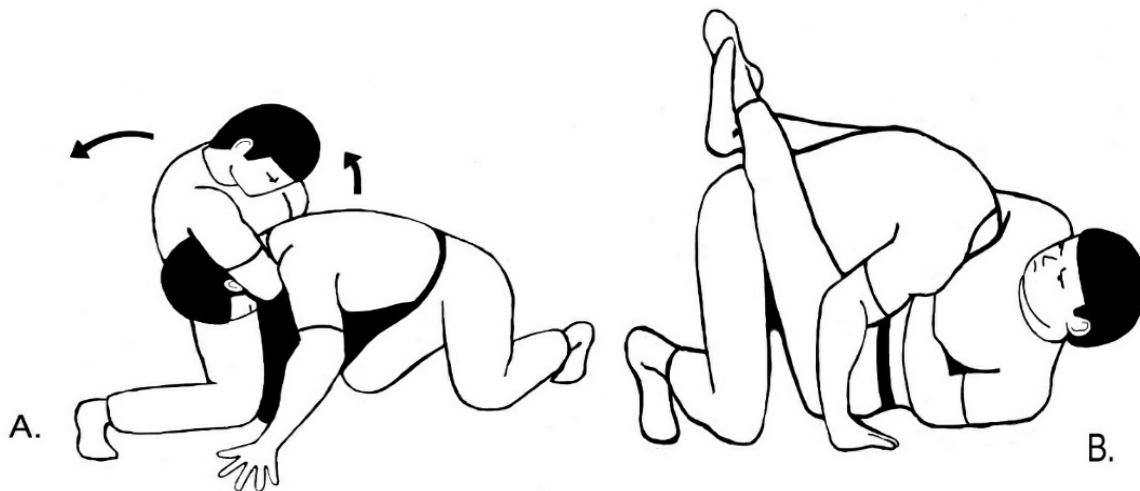
The Rear Naked Choke- The rear naked choke is probably the most important choking technique you can add to your arsenal. Anytime the opponent turns his back to you he is vulnerable to this choke. Often from the mount position the opponent will roll to his stomach to avoid punches. When this happens, you should let him roll. If he keeps his head down to protect his neck, hit him in the back of the neck with elbow strikes until he raises his

head, then you can slide your arm around his neck to apply the choke. You can also lift the opponent's head by pulling up with his hair or using a finger to lift under his nose. To apply the choke, slide your arm around the opponent's neck and grab your opposite shoulder or bicep. Place your free hand behind his head and choke him by squeezing your elbows together, expanding your chest, and pushing down on his head. If the opponent tries to stand up, hook your feet inside of his thighs and use your pelvis to drive him back down to the ground. Once your legs are hooked in around his body, he can roll any direction and you will simply roll along with him. It is extremely important to control the opponent and get your hooks in before you apply the choke, or the opponent will throw you off his back and escape. The below illustrations show placing the hooks in, driving the opponent down with your hips, and the final position of the choke.

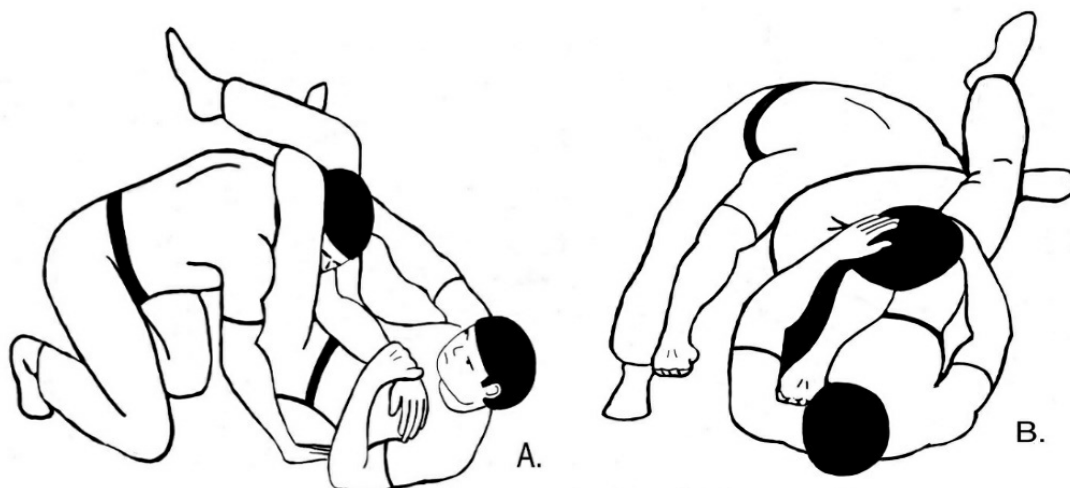


The Guillotine Choke- The guillotine choke is highly effective against an opponent who shoots in to grab your legs for a takedown. Wrap your arm around his head and bring your forearm up under his neck. Reach in between your body and his with your other hand and grab your wrist to lock in the choke. Arch your back and squeeze with your forearm to finish the choke (A). If the opponent is extremely strong and drives you to the ground as you

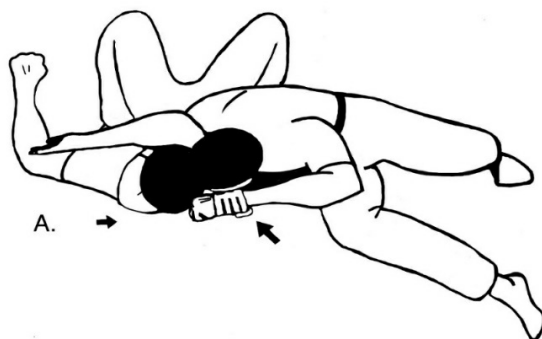
wrap your arm around his head, immediately put him in your guard. From the guard position, squeeze with your legs to control the opponent and to add leverage to the choke (B). You may also apply this choke from the guard when you attempt a bent arm bar, and the opponent avoids it by grabbing around your waist. Just wrap your arm around his head and apply the choke as described above.



The Triangle Choke- From the guard position you can apply the triangle choke anytime the attacker places one arm inside of your legs and leaves his other arm outside. You will often have the opportunity to apply the choke when the opponent tries to pass your guard. To execute the choke, grab the opponent's arm and pull it across his body as you raise your hips and place your leg up over his shoulder. Tuck your foot under the knee of your opposite leg, squeeze with the legs, arch your back, and pull down on his head to apply the choke (A). The foot must be tucked under the knee for a tight choke. Even if the opponent stands up, or rolls over to his back, you can still maintain the choke (B). This is an extremely powerful choke because it is done with the strength of your legs.



The side Strangle- We looked at this choke briefly in the chapter on joint manipulation. It can be used after slipping an opponent's punch and taking him down. It is also extremely effective on the ground after pushing the opponent's arm to the side and pinning it with the side of your neck or shoulder. From a side position, if the opponent pushes on your face, you may pass his arm to the side and pin it against the side of your neck. Your right arm is wrapped around his neck and you grab your wrist with your free hand. Squeeze with the arms as you drive your head into the opponent to choke him (A). This is basically a triangle choke with your arms instead of with the legs. From the guard position you can bump the opponent forward and wrap your arm around his neck as you pass his arm to the side. Grab your own biceps with the arm that is around his neck and grab the side of your head with your free hand. Squeeze with your arms as you push with your legs to choke the opponent (B).



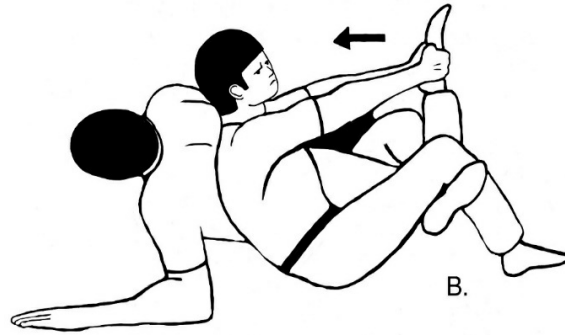


Leg Locks

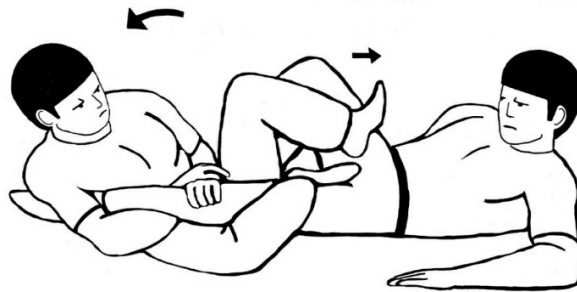
Every good martial artist should be familiar with leg locking techniques so we will end this chapter with a look at several of the most effective leg locks that can be used in a fight. Most of these techniques are applied to the opponent's ankle and knee joints. As with arm bars, leg locks can be used to gain submission or to break the opponent's joints.

The Knee Lock- If the opponent manages to get one leg outside of your guard, you can hook his inside leg with your leg and push his upper body to the side (A). Sit forward and grab his foot as you place your foot under your outside hooking knee. Pull back on his foot, arch your back, and push with your legs to apply pressure on the knee joint (B). You can also twist his foot to apply pressure on the ankle.

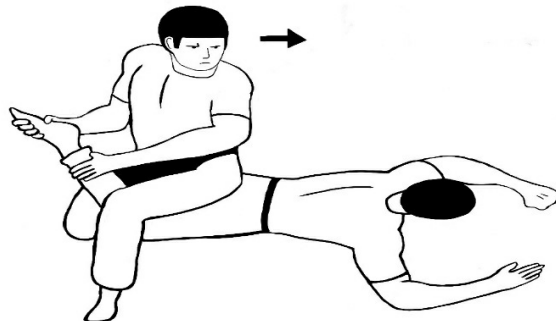




The Ankle Lock- To execute the ankle lock, wrap your arm around the opponent's ankle and grab your own wrist for support. Fall back and bring your leg over his leg above his knee. Use your other foot to push the opponent's free leg away from you. Arch your back to apply pressure on the ankle and complete the lock.

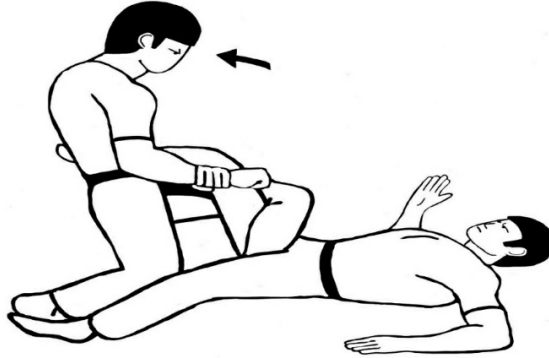


The Leg Crank- With the enemy face down, sit on his upper thigh and grab his foot. Lean back to apply pressure to his knee. You can also twist the ankle joint. If the opponent escapes, take his back and apply a rear naked choke.



The Step Over Ankle Lock- From inside the opponent's open guard, wrap your arm around his ankle and step around and over his leg near the

thigh. Grab your own wrist for support and arch your back to apply the lock to his ankle joint. Be careful of kicks from his free leg. From this technique you may fall back and apply the ankle lock shown above.



Summary-

The vast majority of fights end up on the ground. A well-rounded fighter will always have a good understanding of ground fighting techniques. Knowing how to close the distance on an opponent and then take him to the ground is crucial. There are three primary steps involved in successful ground fighting. First you must take the opponent down, second you must control him, and third you must be able to finish the fight. The mount position is the best position to control an opponent on the ground. If the opponent gets on top of you, you should put them in between your legs in the guard position to control them. The best way to finish the opponent on the ground is with a choke hold. The rear naked choke is highly effective and can be done without the use of clothing. Knowing how to resuscitate an unconscious opponent should be learned. Arm bars and leg locks can also be used to break bones or gain submission.

Chapter 12

Principles of Self-Defense

Many martial artists have a gap in their training between fighting techniques and practical self-defense. Knowledge of punching and kicking combinations will only help you so much when you are caught off guard in a dark alley against multiple attackers. How will your skills come into play when a two-hundred-pound street brawler grabs you from behind in a bear hug with your arms pinned. In this chapter we will address various principles of self-defense that will compliment your physical fighting skills.

Avoidance- Avoidance is a vital aspect of true self-defense. Most self-defense situations could be avoided if the victim used common sense, knew how to spot a potential threat, and stayed clear of the potential threat. Park your car in well-lit areas, avoid short cuts through unfamiliar parts of town, and don't make stops at ATM machines at night. If you know that a certain bar or club is known for violence and problems, don't go to those establishments. If trouble starts, leave the area immediately if possible. All of these things are common sense but are often overlooked by people. The list of steps you could take to avoid trouble could go on and on.

Preparation- Be prepared in your home and when you leave your home. Make sure you bring a cell phone in case you need to notify police. Buy a self-defense tool such as pepper spray or a handgun and learn to use it properly. You should also become familiar with the laws in your jurisdiction regarding self-defense and possession of weapons. Have your car keys in your hand when you approach your car and always look inside your car before you get in. When you go out in public, get in the habit of knowing where exits are located. Sit in restaurants with your back to the wall, facing the doorway. For home defense, alarm systems, a pet dog, and weapons could be a life saver against possible intruders.

Awareness- It is vital to be aware of your surroundings. Put away cell phones or tablets that distract you while out in public and pay attention to what is going on around you. Pay attention to preattack cues such as a person staring at you, crossing the street in your direction for no apparent reason,

and groups of people who split up and come towards you from different angles. Always watch the hands of a potential attacker. Hands that are hidden in pockets could be holding a gun or other weapon. Remember that the opponent's hands will kill you.

Escape- Remember that no one wins in a street fight. Even the person who comes out on top is usually injured and the person who loses may be killed or incapacitated. You might find yourself arrested by the police or sued by the other party. Often weapons are involved and multiple attackers. The best course of action when faced with a real-life encounter is to escape. If the situation is a robbery, compliance might buy you time until the attacker is distracted, and you can escape or fight. Property is never worth the value of your life. When making your escape, look for a direction that takes you towards other people. Yelling and making a lot of noise as you escape might deter the attacker from following you.

Control your ego- Many street fights start as a result of someone's ego getting bruised. A person cuts you off in traffic, butts in front of the line in the store, takes your parking spot, or in some cases simply looks at you the wrong way. Words get exchanged, your ego is challenged, and very quickly things escalate to a physical confrontation that all could have been avoided. Don't let your ego get you into situations that could result in physical harm, arrest, or even death. Be the bigger person and walk away from situations that are nothing more than ego challenges. One of my mentors had a saying that is absolutely true, "Don't get in the mud with the pigs!"

De-escalation- Some situations can't be easily avoided. When a verbal confrontation occurs, stay calm and speak firmly but softly to the potential attacker. Keep your hands up with your palms facing forward in a non-threatening manner. Don't allow the aggressor to invade your personal space but realize that backing up might give the impression that you are scared which can empower him further. In these cases, a simple sidestep or pivot can increase the distance between you without giving the appearance of retreat. Often in these situations a simple apology or a smile can de-escalate and end the encounter. I recently had a traffic altercation where a car cut over into my lane and almost hit me. I honked my horn which made the aggressive driver angry. When we stopped at a traffic light, the driver began yelling at me for

honking. My initial urge was to yell back which would have only escalated the situation further. Instead, I said, "It's all good, no one got hurt." The aggressive driver was speechless and drove away without further problems. Remember that backing down from a confrontation is not a sign of weakness and verbal judo can be just as important as physical judo.

Have a plan- It is a good idea to have a basic plan for when things turn ugly. The plan should be flexible enough to adapt to various situations. Discuss the plan with your family and loved ones ahead of time so that everyone knows their role. The plan should include escape routes, what to do when separated, possible locations to meet up after an incident, information to gather, and how to communicate with each other or authorities after the incident. Remember that plans will normally fall apart when situations occur so be prepared and have alternate plans. It may seem paranoid to discuss how you will react to possible situations, but basic planning could save lives.

When there is no choice but to fight

The time may come when you have no choice but to fight. All the above principles have proven ineffective and you have no choice but to defend yourself or your loved ones. When this occurs, you must attack with every ounce of fury that you possess. There will be no second chances and you cannot assume that anything from the attacker. If you do not end the encounter as quickly as possible you will probably die. Up to this point you have learned a solid foundation of fighting skills and now we will take that knowledge a step further by providing some possible responses to specific self-defense scenarios that are common on the street.

The Wrist Grab- When someone grabs your wrist, they will try to control you or pull you into a strike. Attack immediately with a finger jab to the eyes, a strike to the throat, or a kick to the groin or knee.

The Double Hand Choke from the front- Tuck your chin in to protect your neck from the choke. A flurry of strikes should be thrown at the attacker's head instantly. The attacker will try to force you against an object or wall so be prepared. A sidestep or body pivot can redirect his force. Low line kicks can be used, but you may be out of range for knee strikes and elbow boxing. Remember that a choke can render you unconscious so

counter quickly with all you have.

Head Locks- Head locks are quite common in a street fight. They can be employed both standing and on the ground. When standing, grab the opponent's leg with one hand and reach over his shoulder to grab his chin or hair with your other hand. Step behind him with your closest leg and force him backwards. Try to slam his head on the ground. As he goes down, he will probably release the head lock to break his fall. If he does not release the head lock, you will end up in a grappling situation. When this occurs, work to get the mount position. Drive your forearm into his neck until he releases the head lock, then apply your own choke hold.

Choke from The Rear- This is an extremely bad position to get into so you must react fast. Tuck your chin in to protect your throat and grab the opponent's choking arm to lessen the choke. Drop your body weight to prevent the attacker from lifting you off the ground. Attack with rear elbow strikes and low kicks to his knee. In some cases, a rear head butt may stun the attacker and allow you to escape. A shoulder throw could also be an option. A choke attack can easily render you unconscious and is considered deadly force, so use of a weapon to defend yourself should always be considered if you have one in your possession.

Front Bear Hug- An attacker will use a bear hug to throw you to the ground. He may grab over your arms or under your arms. If your hands are free, finger jab the eyes, palm strike under the chin or nose, or elbow strike. If your arms are trapped, then bite, head butt, knee his groin, stomp on his foot or hook his leg and sweep him to the ground. Keep in mind that grappling may not be a good idea if the opponent is larger or there are multiple assailants.

Rear Bear Hug- When grabbed in a rear bear hug, you should use your rear end to bump the attacker back. This will loosen his grip and create space. You may grab his groin, stomp his feet, kick the knee, or head butt him. If you are a good grappler, you may step behind his legs and grab his knees. Then sit back and force him to the ground where you will mount him. Finish him with strikes, a choke, or joint locks.

Double Leg Takedown- When the opponent lunges in to grab your legs, sprawl on top of him with all your body weight and shoot your legs back out of his reach. From this position you can spin and get his back, get your hooks in, and apply a choke. You can also control the opponent and deliver knee strikes to his head or elbow strikes to the back of his neck.

The Full Nelson- The full nelson hold is when the opponent has his arms under your arms and up behind your head, pushing your head forward and down. You can clamp your hands together against your forehead to relieve some of the pressure against your neck. Try to head butt the attacker or peel one of his fingers off of your neck and apply a joint lock. Low kicks may also be effective when caught in a full nelson. If there is an obstacle behind you, drive the attacker back hard into it to break his hold.

Double Wrist Grab- When the opponent grabs both of your wrists, head butt with the top of your head. You can also kick his groin and stomp on his feet. Another strategy is to raise your hands straight up and catch the opponent's arms. Then pull him into an attack or hip throw.

Defense Against a Push- When the attacker tries to push you, step off angle or body pivot to redirect his force. As his body passes you, apply a side strangle or rear naked choke. You can also force him into an obstacle or wall. Depending on the force of the push, you could simply strike the opponent directly to his face, throat, or eyes.

Hair Grabs and Jewelry- If you work in a career where physical encounters occur as part of the job, keep your hair short to prevent an opponent from grabbing it. Don't wear a lot of jewelry in public such as chains around your neck or large earrings. These items not only attract unwanted attention but can be easily ripped from your body and even used to choke you. If someone does grab your hair, kick his groin, strike his face, or grab his arm and execute a joint lock. Like a clothing grab, a hair grab will often be used to pull you into punches. If the opponent has long hair, you may choose to grab it when you attack.

Weapons Defense

When facing an armed assailant, the deck is heavily stacked against you. One

mistake and you will probably lose your life. It is extremely important in these instances to cooperate if the situation is a robbery or mugging since your property can be replaced. I do not recommend using any of these techniques unless your life depends on it. If the attacker is intent on causing you harm or death, then you have no choice but to attack with everything you have. It is best to attack with the element of surprise, when the assailant looks away from you or is distracted. Having a weapon of your own will help even the odds. Below are some empty hand responses to a variety of deadly encounters. Practice these skills like your life depends on it because it does.

Gun Defense from the Front (Chest)- The attacker has a gun pointed at your chest. You must be within reach to apply any technique against a gun. Talk to the subject and try to de-escalate as you slowly raise your hands to shoulder level. When the opponent is talking, his reaction time will be longer which will aid in your defense. Parry the gun to the side as you move your body out of the line of fire and grab the barrel of the gun with both hands. Expect the gun to fire, but whatever you do, do not let go of the weapon. Twist the barrel towards the attacker and try to rip his finger in the trigger guard and pry the weapon from his grip. The opponent might let go with one hand and strike you. If this happens, tuck your head to protect your face and maintain both hands on the weapon until you can wrench it free. Once you have control of the gun, escape or hold the attacker at gun point. Remember that the attacker is now unarmed, so only shoot him if you can still justify using deadly force because your life is in danger.

Gun Defense from the Front (Head)- When the attacker holds the gun to your head, proceed as above by talking to the subject and slowly raising your hands as if to submit. Instantly drop your body below the line of fire as you drive both hands upward to grab the gun barrel. Twist the barrel directly back towards the opponent's head and rip the weapon down and away from the attacker. Expect the gun to fire.

Gun Defense from Behind- Talk to the suspect, raise your hands, and slowly look back over your shoulder to try and see where the gun is. Try to make body contact with the barrel of the gun by moving back slightly until you feel the gun on your back. **You must know where the gun is to have a chance of executing this technique.** Instantly turn and parry the gun as you

move your body out of the line of fire. Grab the barrel of the gun with both hands as you twist it towards the assailant. The gun will fire so expect it. You may also get your hand cut or pinched by the slide if the gun is an automatic. Don't let go of the gun no matter what happens until you have control. Grabbing the slide or the cylinder firmly might prevent a second round from being fired.

Defense Against a Knife Slash- Defending against an attacker who is slashing wildly with a knife is extremely difficult. Try to grab any object that you can use as an equalizer. Obviously, a handgun would be your best weapon against a knife, but if you are unarmed, a belt, jacket, shoe, broomstick, or trash can lid, might buy you some time. Try to run away if possible, but if that is not an option, immediately lunge into the opponent and try to gain control by grabbing the weapon hand. Slam the attacker's hand into a wall or table edge to try and dislodge the blade. Expect to get cut.

Defense Against a Knife Thrust- When the attacker thrusts at you with a knife, twist your body out of the line of attack and parry the attacking arm away. Push the attacker to off balance him and either escape or try to grab the knife wielding hand and control the knife with both hands. If a weapon is available, use it. An object such as a tire iron, cane, or even a rolled-up magazine could be used to attack the opponent's arm that holds the knife. Expect to get cut.

Defense Against a Blunt Object (Stick)- When defending against a blunt object such as a baseball bat, tire iron, night stick, broom handle, or club, try to close the distance as fast as possible and control the attacking limb. If you stay at a distance you are more likely to be struck with the full force of the object. When the attacker commits himself to a swing, evade the attack and enter immediately. Close range kicks and knee strikes work well once you are in close range. Remember to escape if the opportunity exists.

There are some important questions to consider when dealing with an armed assailant. How many attackers are there? More than one attacker will be almost impossible to deal with. If the subject is armed with a gun, is it a revolver or a semi-automatic? A revolver usually holds less ammunition and if you grab the cylinder, you might be able to stop it from turning and firing

the next round. A semi-automatic will normally hold more rounds and the slide will probably cut your hand if you are holding it when the gun fires. A cut hand is better than being shot. Is the attacker intent on killing you? If the motive is just robber, give up your valuables. Even a highly trained martial artist will have a difficult time defending against a weapon attack. What are your surroundings? Are there any objects that can be used as weapons? A trash can lid could help defend against a knife slash, or a fire hydrant might be useful to off balance an opponent during a struggle.

As a rule, you should try to avoid the above situations at all costs. Try to develop good habits such as looking at people's clothing when they approach to identify possible concealed weapons. Be aware of hands that are in pockets, they might be carrying weapons. If possible, always run away when faced with an armed attacker. This does not make you a coward, it makes you smart. If you are caught off guard and must defend yourself, attack with everything you have. These important principles will save your life.

Attacking Vital Areas

The human body has a number of vital areas that can be used to end a fight quickly. One of the main differences between an unskilled street fighter and a highly trained martial artist is the knowledge of these vital areas and how to attack them. A street fighter will often swing wildly to any target he can hit, but a well-placed blow to a spot such as the temple can knock out an opponent and possibly even kill.

One reason that strikes to vital areas are so effective is because they cannot be covered with muscle. A three-hundred-pound body builder will drop just as easily from a good solid knee kick as a one-hundred-pound man would. This makes the use of vital area strikes extremely important for the smaller person in self-defense. The following is a list of the primary vital targets that you should be familiar with and an illustration that shows their location. Remember that strikes to these areas could cause permanent injury and possibly even death so use them only as a last resort.

The Primary Vital Areas-

- 1) Eyes

- 2) Temples
- 3) Throat
- 4) Eardrums
- 5) Under the Nose/Upper lip
- 6) Chin/Jaw
- 7) Base of the Skull
- 8) Collarbone
- 9) Solar Plexus
- 10) Elbow Joint
- 11) Groin
- 12) Knee Joint
- 13) Peroneal Nerve
- 14) Top of Foot
- 15) Along the Spinal Cord
- 16) Behind the knee (Hamstring)
- 17) Tailbone
- 18) Kidneys
- 19) Shins
- 20) Achilles Tendon

Eyes- Take out the opponent's eyes and he can't see you. Even a small flick to the eyes can cause severe pain and damage. The finger jab, thumb gouge or claw strike are the most effective. In some cases, dirt or sand can be thrown into the eyes. Pepper spray and mace are also extremely effective for targeting the eyes.

Temples- Located on the side of the head, even with the eyes are the temples. A strike to this area can knock an opponent unconscious. Even a light blow will disorient the attacker. A hook punch, phoenix eye strike, hammer fist, and elbows are the best weapons to attack the temple.

Throat- The throat should be among your first targets in a real encounter. A solid strike to the throat will cause the opponent to choke and make it difficult to breathe. The throat may be hard to hit if the opponent tucks his chin, so you might need to feint or pull his head back to expose the target. Strike the throat with a knife hand, tiger's mouth, forearm, or a punch. The throat is a primary target on the ground for applying chokes. If the Trachea is

crushed, the opponent will possibly die.

Eardrums- The eardrums play an important role in balance. A solid strike to the ears can rupture the eardrums and cause the opponent to become disoriented and lose balance. The best way to attack the eardrums is to cup the hands and strike both ears simultaneously in a slapping manner. Even a punch to the ears can impact the eardrums.

Under the Nose/Upper Lip- The area directly under the nose is an extremely sensitive area. A strike to this area can rattle the opponents head causing a concussion. A pal strike under the nose can break the septum causing heavy bleeding and making it difficult for the opponent to breath. There are legends in the martial arts world of death resulting from the cartilage in the nose being driven into the brain, however I have never seen evidence of this occurring. The opponent's head can also be easily controlled by applying pressure under the nose. The best way to attack this area is with palm strikes, punches, forearms, and elbows.

Chin/Jaw- The chin and jaw area are often called the "button" by boxers because when struck with a well-placed blow, a knockout instantly occurs. The chin can also be targeted initially with an uppercut to expose the throat. Often a solid strike will break the opponent's jaw. The hook punch, uppercut, and elbows are excellent weapons for attacking the chin and jaw.

Base of the Skull- The base of the skull is an extremely vulnerable target area. I have seen many street fights end in death when a simple punch to the jaw knocks out the opponent and they strike the base of their skull on the pavement when they fall. This usually causes a brain bleed to occur resulting in death or coma. The base of the skull will often be exposed when the opponent turns his back, leans forward, or falls during the fight. Hammer fist strikes, elbows, and foot stomps are the primary weapons used to attack this area.

The Collarbone- A broken collarbone is extremely painful and will limit the mobility of the arms. This injury is quite common in football and wrestling and usually occurs when the injured party is slammed into the ground. It is unlikely that you will target this area with strikes. When

grappling, forcing the opponent's upper body into objects such as a fire hydrant or car bumper might damage this area. In some cases when the opponent leans back to avoid a head strike, the collarbone will be exposed to elbow attacks or a hammer fist strike.

The Solar Plexus- The solar plexus is an excellent target when throwing strikes to the body. Located in the center of the torso, the solar plexus is a system of nerves that effect internal organs such as the liver. A well-placed strike to this area will drop an opponent and cause trouble breathing. Often a person will vomit when struck in the solar plexus. Punches, hook punches, and front kicks are great weapons for attacking this area.

Elbow Joint- As you have seen with the joint manipulation and ground fighting techniques, the elbow joint is an effective target to attack. Anytime the opponent extends his arm, the elbow becomes vulnerable to strikes and joint locks.

The Groin- The groin is probably the best-known vital area and a well delivered groin strike can instantly end a fight. The problem is that the groin can be a difficult target to hit on an opponent who is moving and covering themselves. The groin becomes an excellent target when the attacker is overconfident and leaves their lower body exposed. Knee strikes, kicks, and hammer fist blows are among the best for attacking this vital area.

Knees- Like the elbow joints, knees are great targets during a fight. I was told by one of my martial arts instructors that it only takes about nine pounds of pressure to break a knee joint. This is about the same amount of pressure needed to break a board. When the opponent's knee is damaged, they cannot walk, and the fight is normally over. Attack the knees with a side kick, Thai round kick, or cross kick for best results.

Peroneal Nerve- The Peroneal nerve runs along the outside of the leg and when struck, will cause the leg to go numb. Elbow strikes, and knee strikes while in the clinch work very well against this target.

Top of the Foot- The foot is composed of numerous small bones that are easily damaged. When in close range fighting such as a clinch, stomps to the top of the foot can make it difficult for the opponent to walk.

The Spine- When the opponent has his back turned towards you, attacks to the spine can be highly effective. The most common area to attack along the spine is the upper neck. A severe strike to the spine could result in paralysis.

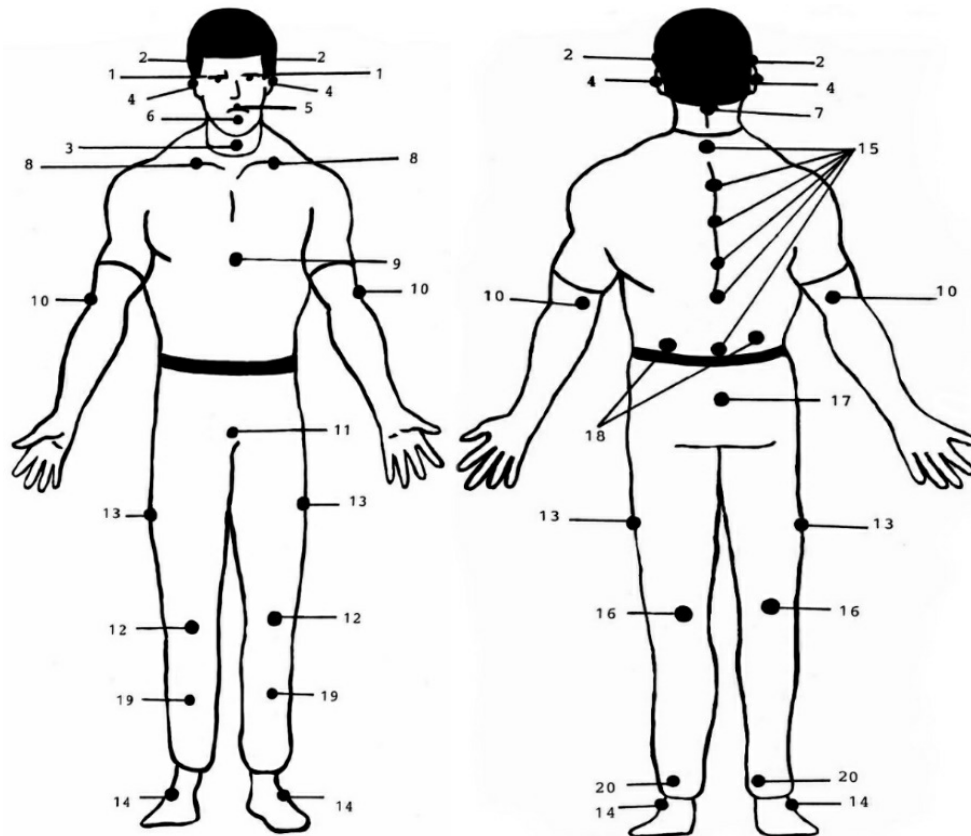
Behind the Knee (Hamstring)- The hamstring area behind the knee can be a highly effective target. Not only will a strike to this area buckle the opponent's knee and cause them to lose their balance, it might also damage the tendons making it hard for him to stand. A Thai round kick, cross kick, and side kick can be used to this target.

Tailbone- Strikes to the tail bone are not that common, but if the opportunity presents itself to attack the tailbone, it can be an extremely painful and damaging blow. Normally the opponent would have to have his back to you to expose this target, but if a front kick to the groin goes in too deep, you might impact the tailbone instead. A rising front kick or upward heel kick would be the best attacks to this target.

Kidneys- The kidneys are a favorite target for boxers. Located on the lower back, the kidneys are vulnerable to hook punches. A well-placed hook punch can instantly drop an attacker. Anyone who has been on the receiving end of a good kidney shot will appreciate the pain and the following days of urinating blood.

Shins- The shins are extremely sensitive and a blow to this target can be extremely painful. Cross kicks, stomp kicks, and side kicks are the best choice of weapons to attack the shins. Rolling your own shins with a stick or soda bottle will help condition the against attack.

Achilles Tendon- The Achilles tendon runs behind the foot near the heel. Damage to this area can make it difficult for the opponent to stand and walk. Cross kicks, and stomp kicks can be extremely effective to this target.



Summary-

There is often a gap between training and practical street self-defense. Knowledge of strikes, grappling, and kicks are only one piece of the puzzle, knowledge of the principles of self-defense are crucial. The principals of self-defense include the following.

- 1) Avoidance
- 2) Preparation
- 3) Awareness
- 4) Escape
- 5) Control of ego
- 6) De-escalate
- 7) Have a plan

In addition to the above principles, you should consider owning and training with equalizers such as mace, pepper spray, and weapons such as a knife or firearm. In some cases, you will have no choice but to fight. Study and practice weapons defense and disarms but understand that your chances of

success against an armed attacker and multiple attackers are slim. When you must fight, hold nothing back and fight with every ounce of fury you possess. A knowledge of vital targets is particularly important for self-defense and can help even the odds in a life or death struggle.

Chapter 13

Reverse Engineering the Traditional Martial Arts

In ancient times your skill in martial arts meant life or death. If a technique or principle did not work in a real situation, you didn't live to pass it on to anyone else. No one would want to risk their life practicing a method of self-defense that wasn't proven on the battlefield. But something happened over time and today the traditional martial arts are often seen as ineffective and useless for real fighting. How did this happen and how do we regain the true deadly effectiveness the traditional arts once had? This chapter will provide the method of reverse engineering the traditional martial arts forms to rediscover their true meaning.

Knowledge Lost

What happened to the traditional martial arts? Why do they get so little respect today and how did they lose their deadly effectiveness? How was the original knowledge of the ancient masters lost? To answer these questions, we will need to look at several factors that have contributed to the overall dilution of the traditional martial arts. Before we begin the discussion, I will start by saying that my opinions and beliefs in this section will probably make some people angry. People will undoubtedly feel insulted or believe that I am attacking their styles or systems. The information that I provide here is not intended to degrade any person or style of practice, but instead to open people's eyes to reality. I love the traditional martial arts and it frustrates me to see these deadly systems be distilled down to nothing more than commercial dance routines. My goal is to get people to think again of the true meaning behind these arts and to see their deadly effectiveness. So, let's get started.

The very nature of a kata or form presents a problem because only the originator initially knows the meaning behind the movement he or she is trying to express in the form, and it is inherently their own. This means that when the form is taught to someone beyond the originator, they must be shown the correct application as well or it may be lost. Even if the student learns the correct application from the originator, they may not be able to physically apply it themselves. For example, the originator of the form has

very long legs and has perfected a way to cross stomp an opponent's kneecap. He develops a solo form that contains this movement and later teaches the form to a student who has very short legs. Even if the student understands the true meaning of the movement, he will probably not be able to execute it successfully in a fight due to his physical limitations.

Secrecy also played a major factor in the transmission of forms throughout the ages. A master who had a set of techniques that were proven in battle may be reluctant to reveal the true meaning of a movement to a student. In many cases, the true meaning of movements was passed on to direct family members only. A master could teach a form to several students at the same time he teaches his own son, but only the son might be aware of the true application of the movements. The students might not be taught an application at all or worse yet, they might be taught a wrong application. This results in the students eventually teaching their students without proper knowledge of the true meaning of the forms.

Modification to the movements is another factor that can cause knowledge to be lost or techniques to become ineffective. Even if a person learns the true application of a movement in the form, they may eventually make their own modifications that impact the effectiveness of the technique. This can be done intentionally or unintentionally. For example, a student who has never been in a real deadly encounter may decide to change the technique of the originator because they erroneously believe it makes the technique more effective. They may believe that a fist is a stronger weapon than an open hand not realizing that they would break their hand if they applied that specific technique in a real situation. The application of a technique may require a low position because the opponent has been tripped or is down. A lazy student changes the movement to a higher position because it is easier to perform. This renders the technique ineffective.

True fighting techniques may be hidden within flowery movement in the forms. In many cultures that were conquered or occupied by oppressors the practice of fighting techniques was strictly outlawed or prohibited. Early masters might hide their deadly fighting movements to look like dance or religious ritual. This would allow them to practice right under the noses of their enemies. Even if the movements were not overtly hidden, the originator

of the form may have added religious salutations or movements to show respect to their original teacher. These movements may not have any direct fighting application but sometimes are interpreted to have a meaning.

During times of peace, the deadly techniques contained within a martial art might be lost. While some countries have experienced constant war throughout their history, others have had the luxury of generations of peace. When people are not forced to fight for their lives, the need for effective fighting techniques become less important to them. People may practice the original arts for the sake of preserving history or expressing themselves in an artistic fashion. Even without the benefit of peace, the advancement of weapons could impact empty hand forms and the desire or need to study them. In some cases, the originator is killed or dies a natural death and takes the knowledge of the art with them to the grave.

Take into consideration all the above factors that might result in the loss of original fighting knowledge that is contained within the forms. Now imagine that foreigners have invaded your country and are asking you to teach them your most deadly fighting systems. It is ridiculous to think that after World War II for example, that Japanese masters would have openly taught Americans their true secrets, assuming of course that any of them still knew the true secrets to begin with. Many American servicemen studied Judo, Karate, and Jujitsu after the war and returned to the United States to teach these arts. No doubt some of them were very capable fighters, but were they taught the true deadly meaning of the kata they learned?

It seems that the further we get from the original source, the more diluted and less effective the arts tend to become. When martial arts first became popular in the fifties and sixties, Hollywood helped to sell these deadly exotic arts through movies and television. The popularity and evolution from Judo to Karate to Kung-Fu to Ninjutsu and so on continues to this day. This popularity has led to commercial schools, sale of merchandize, and sport tournaments that have further eroded the true fighting methods of the original arts.

When I first started studying the martial arts, earning a black belt carried a lot of respect with it. Much of that has been lost today. We have large

commercial schools that offer contracts that promise a black belt in a certain time frame. We see small children awarded high belt ranks. I recently saw a kid on a television program that was about ten years old and was supposedly a fourth-degree black belt. He was performing fancy routines with flashy kicks mixed with moves that looked more like gymnastics than karate. Could this kid really defend himself against an adult attacker who wanted to cause him serious harm? We also see instances where people who have trained in traditional martial arts get beaten up by a person who has no formal training. Finally, the popularity of mixed martial arts has shown that with a few exceptions, traditional fighters don't usually do well in these competitions.

We are lucky in the sense that the forms have survived and have been handed down to us. We have a responsibility to recover the knowledge of their applications that has been lost through time. In the following chapters we will provide a blueprint for reverse engineering the forms and recovering the true meaning of the movements. This blueprint will be based on solid facts that we know to be true from real deadly encounters. Because it is based in the reality of a real fight, this blueprint can be applied to the forms of any martial art provided the art is a true traditional art that was developed from real combat.

The Blueprint

This chapter will focus on the key elements that will determine if a movement is combat effective and how you can identify those key components in a traditional martial arts form. After the blueprint is understood, you will be able to separate false applications of a movement from the true application regardless of the style or form. Keep in mind that this blueprint is intended to recover the lost applications from the forms of traditional masters who fought for their lives and recorded the techniques they used to survive in the forms. However, this blueprint will also allow you to identify forms that were created by people who had no true fighting experience because the required elements of the blueprint will obviously be missing.

The following criteria make up the blueprint for reverse engineering your traditional forms. I can't stress enough that they are based on real fighting

experience and fact. No theory or assumptions. When applied, these criteria will bring your forms back to life.

Every movement serves a practical purpose- There cannot be wasted movement in a fight for your life. Every fighting movement in the forms serves a practical purpose. Remember that traditional forms may contain flowery movements to disguise the true fighting techniques as dance, but the fighting applications themselves will be very direct and practical. Forget about mystical applications such as deadly pressure point strikes and moves to deliver chi power. Focus on quick and effective techniques that will end the fight quickly.

Mobility and static stances- Static stances don't exist in a real fight. When someone is trying to seriously harm or kill you, you will be moving as quickly as possible to avoid their attack. They will also be moving around to avoid you or to get an advantageous position on you. It would not make sense in a real encounter to assume a low fighting stance and limit your mobility. Based on this fact, when you see low stances and static postures they normally indicate that the opponent has been tripped, swept to the ground, or controlled in a manner that requires you to lower yourself to maintain control or to finish them off.

There is no defense, only offense and counter offense- The concept that martial arts are strictly for self-defense is morally nice, but the best defense is always a good offense. The ancient masters knew that opponents often attack by surprise and fights normally lasted only a moment. They had to be aggressive to survive and take the fight to their opponent. In a real fight when a person gets too defensive it becomes very difficult to counterattack. In the military it is taught that when ambushed, to immediately go on the attack and aggressively fight your way through the enemy. When applying this principle to the forms it becomes clear that most movements that are commonly thought to be blocks are really attacks. A simple example is the so-called knife hand block that is seen in many traditional forms. I remember learning one kata that consisted of knife hand "blocks" in all directions with no follow up strikes or other techniques. Obviously, it makes no sense to just perform knife hand blocks with no counter attacks. When you realize that the knife hand block is actually a throat strike or eye gouge, the

form takes on new meaning and suddenly becomes much more effective for fighting.

The myth of chambering- It is common in traditional katas and forms to pull a fist or open hand back to your hip or shoulder area. This is typically called “chambering” the technique and is often explained as a method of generating power by launching the follow up technique from a chambered position on the hip. The concept of chambering is unrealistic and serves no purpose in a real encounter. Any movement that requires a hand to be chambered on the hip is a grab to pull or control the opponent while you strike him. A chambered movement to the shoulder can be a grab or pull but can also be a parry or deflection prior to striking. In a street fight it is very common to see one fighter grab the shirt or clothing of the other fighter and pull him into punches or strikes. Sometimes a jacket, shirt, or other clothing is pulled over the opponent’s head while controlling and striking attacks are launched. Think of this type of attack when you see the classic chamber movement in the forms.

The myth of fighting multiple opponents- Don’t assume that movements in the forms are intended for fights against multiple opponents. Unlike the movies where the hero fights multiple attackers who come at him one at a time, if you are in a fight against more than one assailant, the odds are highly stacked against you. The ancient masters knew this as well and would have done everything to avoid these situations. I believe it is safe to say that most of the techniques contained within the forms are not intended for fights against multiple opponents. This would indicate that when you turn or change directions in a form, it is because the position of your opponent has changed, and you are turning to control or engage him further.

The “one for one” principle- It is a simple fact that in a fight your opponent will not stand still and allow you to apply numerous combinations of attack. Techniques that appear to be blocks followed by four or five striking combinations cannot realistically be applied in that manner. The only exception to this rule is when an opponent is off balance, controlled or disabled. For every move you make you must assume that your opponent will also be attacking. You would have to be twice as fast as your opponent to deliver two strikes to his one. This fact also implies that many movements in

the forms will contain simultaneous attack and defense.

Using your surroundings as a weapon- Using your surroundings against an adversary is a common occurrence in real-life encounters. There is no doubt that the ancient masters incorporated this concept into their forms when they developed them. To fully grasp this concept, think about a street fight or a barroom brawl where one fighter drives another into a wall, over a chair, or into a fire hydrant to gain an advantage. What is commonly thought of as a simple upward block takes on new meaning if you imagine using that same motion to slam into an opponent's throat and force their head into a wall.

Understand the ranges of fighting- Understanding the various ranges where fights occur can help you determine the original application of a movement in a form. There are basically four ranges that occur in real life encounters. These ranges are, outside of striking range, inside striking range, clinch range, and ground fighting range. Outside of striking range is the distance where you can't be hit by punches and kicks thrown by your opponent. Likewise, you cannot hit the opponent with your strikes. Inside striking range is the range where all striking techniques can be thrown and land against you or the opponent. This range often leads to clinch range where some type of standing grappling occurs. Once in a clinch, fighters may strike with elbows, knees, or headbutts. They might break away from each other and back to the inside striking range, or the fight might go to the ground. When looking at a form you can determine what the meaning of a technique may be by identifying the range of the other movements in the form. For example, if the kata contains several front kicks followed by a movement with the arms crossed, you could assume that the movement with the crossed arms is an attempt to close the distance after the kick and grab or clinch the opponent. In one kata that I learned years ago; I was taught that a certain movement was a grab of the opponent followed by a high back kick. This explanation made no sense because after a grab you would be too close to kick the opponent with a high back kick. Years later I realized the true meaning of the movement was a Judo throw called Maki Komi where after grabbing the opponent around the neck, you swing your leg up under theirs to throw them to the ground. The ranges of fighting are not static, and

techniques can flow between the ranges quickly.

Strikes might not always be strikes- We discussed that most blocking techniques in traditional forms are actually strikes, but we should also recognize that often techniques which appear to be strikes might serve another purpose. A common example of this might be the forward punch technique found in almost every basic karate kata. In these kata the punch is executed by stepping forward in a deep front stance and striking the solar plexus area of the opponent with a horizontal fist. The rear hand is pulled back and chambered on the hip. Even a beginner to the martial arts can quickly realize that this technique is not realistic. Have you ever seen a traditional forward punch used in any fighting competition or in a street fight? Now imagine that this technique is not a punch at all, but rather a grappling technique where you step forward behind the attacker's leg and drive him to the ground by grabbing his clothing and pushing into his chest with your forward arm while pulling his arm back towards your hip to off balance him. This motion explains the chambered hand, the low stance, and the punching movement much better than the common concept of a forward punch.

Strange footwork is usually an attack- It is common in traditional forms to see stepping movements that look strange. These movements often include cross stepping, stepping sideways, slide stepping and twist stepping. Many martial arts instructors will claim that the movements represent a person stepping in mud, or fighting on a wall, or in slippery rice fields. The practical applications for most of these techniques are ankle sweeps, leg hooks, foot stomps, and joint locks using the legs for control.

Grappling and anti-grappling- As we discussed in the chapter on ground fighting, most encounters end up on the ground. It is almost certain that forms developed by the ancient masters took this into account. When reverse engineering a form, you should always consider the possible grappling applications of a movement. In addition, techniques to escape grappling holds and prevent an opponent from taking you to the ground are likely contained in the forms.

Shadow boxing- During my years of practice I have had moments when a

light bulb goes off and I suddenly realize the true application of a movement contained in my forms. This often happens when shadow boxing and practicing techniques slowly in the air. It is important that you visualize techniques as you practice and notice similarities between your proven fighting skills and the movements in the forms. An example would be practicing a cross kick and a backfist combination and realizing how closely it resembles a move from the Naihanchi Shodan Karate kata.

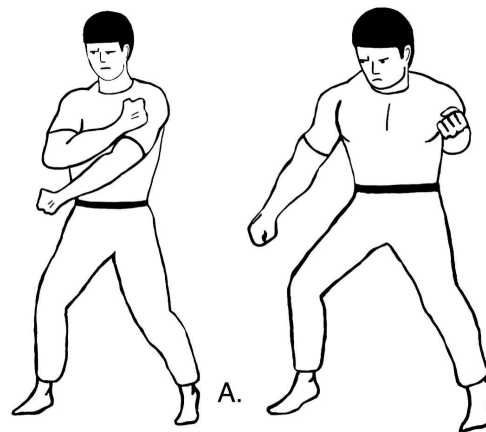
Adaptability of movement- Every opponent you face will be different. They will have different body types, different skills, and different mentality. The ancient masters obviously knew this well and developed their techniques to be adaptable to any situation. When reverse engineering a form, always consider that the technique represents a base line for the average opponent. The technique would have to be adapted if the opponent was much larger, stronger, or superior in skill. This also means that one movement could have many applications. It is often the principle of the movement that is more important than the physical movement itself. A good exercise is to take the movements of a form and alter them slightly. Raise an arm higher, lower an arm, drop your weight, etc....If the standard application is lost when the movement is altered, it is probably a wrong application. It is also interesting to watch the same kata being performed by practitioners of different styles. You will immediately see small differences in the movements, but the basic principles remain the same.

Reverse engineering in practice

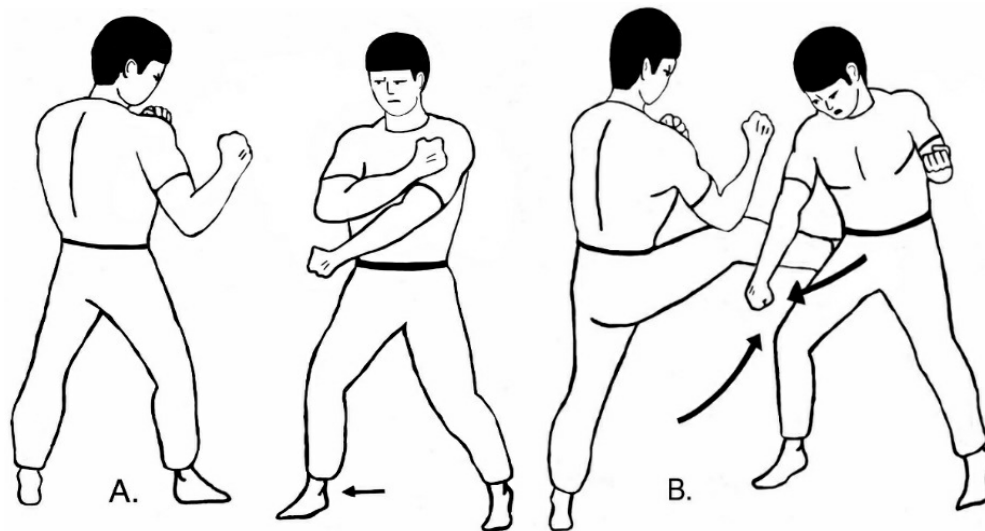
Now that you have a good understanding of the blueprint concepts, Let's take some basic movements from traditional forms and look at the commonly taught applications. Then we will use the blueprint to reverse engineer the form and find more effective fighting skills that are hidden in plain sight.

The Traditional Low Block- Almost every classic karate style has a basic kata that contains a movement where you step forward into a front stance, chamber your hands across your body, and execute a downward blocking motion with your lead arm while the rear hand pulls to your hip (A). Some beginner kata contain only this motion repeated in an "I" formation

across the floor.

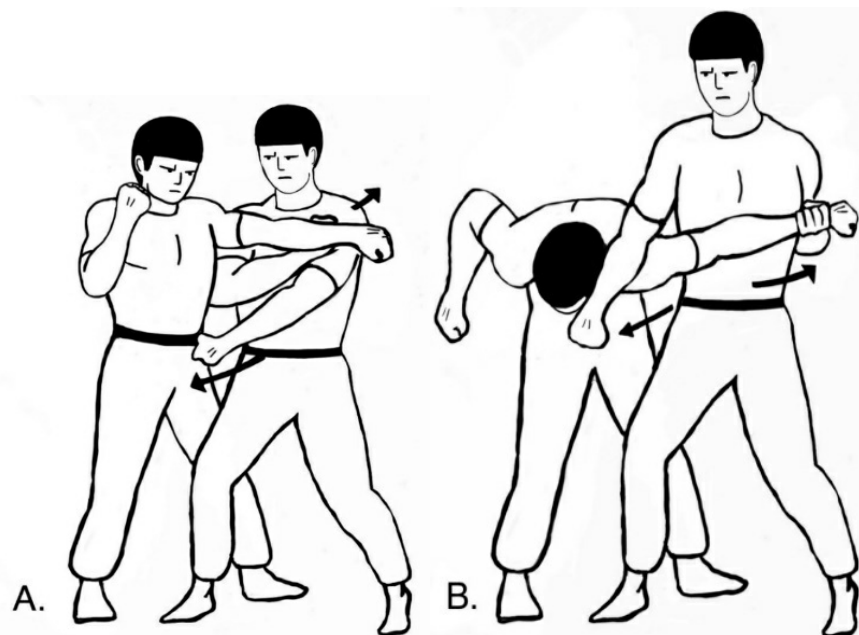


Normally karate students are taught that the application of this movement is a low block against a kick as shown below. The defender chambers his hands (A) and executes a low block against the opponent's front kick (B).

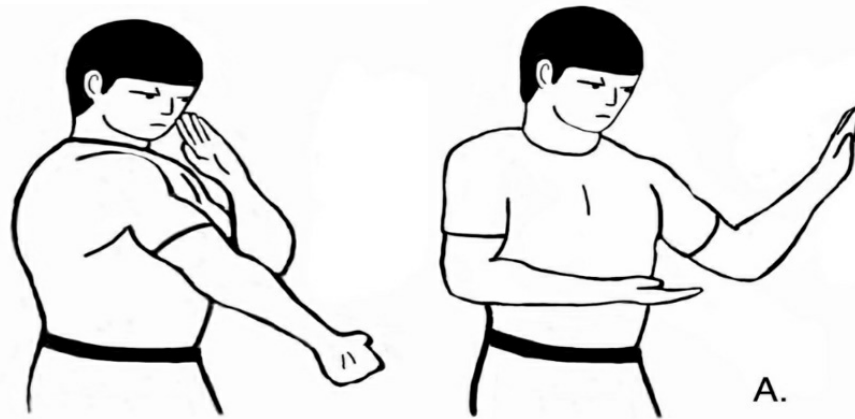


Anyone with even the slightest fighting experience will immediately realize the problems with this application. First, the chambering of the hands wastes time and based on the one for one principle, the defender would be hit before the block could be executed. Second, the defender lowers his arm to block a strong kick with his arm and leaves his face exposed to punches. Finally, it doesn't make sense that an entire kata would be composed of only blocks and no attacking techniques. Remember that the ancient master's lives depended on these movements. Now we will reverse engineer this movement to uncover a more practical application. In the illustration below, the attacker

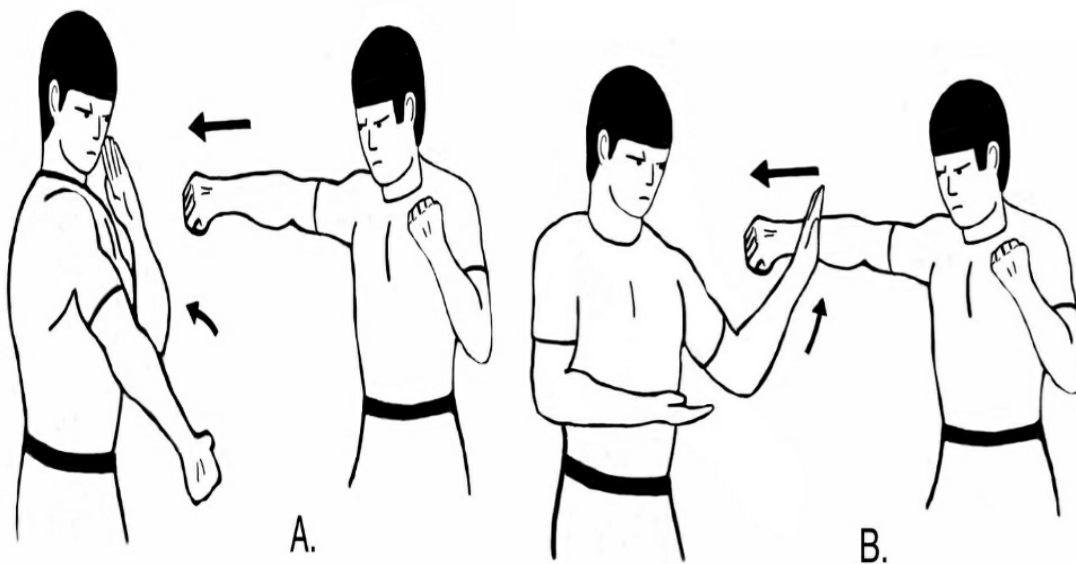
launches a punch towards the defender. The defender strikes the incoming punching arm inward to deflect the strike and to damage the opponent's limb. Simultaneously he strikes the groin of the attacker with a downward fist (A). Immediately the defender grabs the opponent's punching arm and pulls him inward as he executes a hammer fist strike to the temple (B). With the same movement, three attacks have been delivered to the opponent and his initial punch thwarted. The defender could follow up with a number of attacks including a punch to the opponent's head which is often the next move in the traditional katas.



The Traditional Knife Hand Block- Another movement that is quite common in the classical karate katas is the so-called knife hand block. Like the low block, the movement starts with the hands being chambered across the body. The forward hand chops out while the rear hand is pulled down to the stomach area (A).

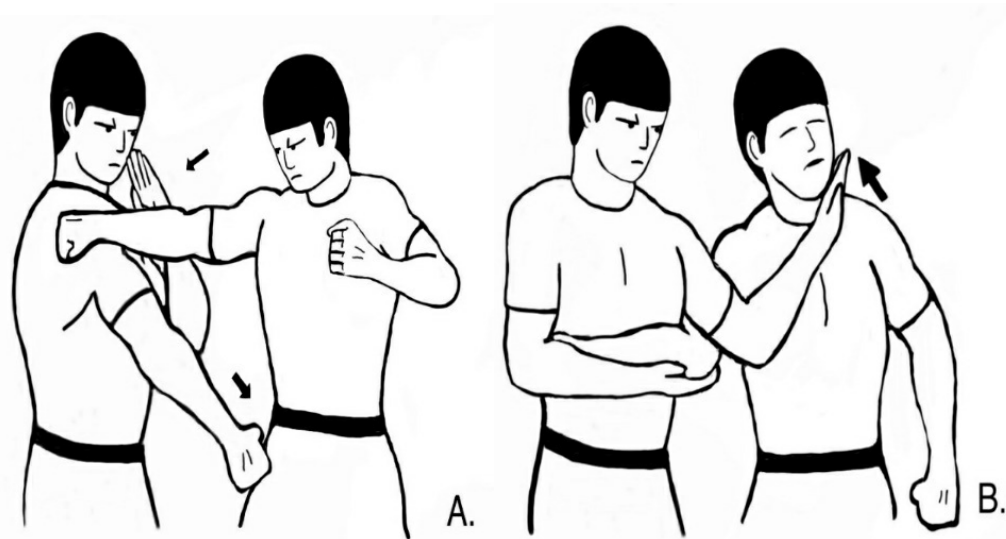


The typical application for this movement that is taught by many karate masters is to defend against a punch by chambering the hands (A) and blocking the punch with a knife hand (B).

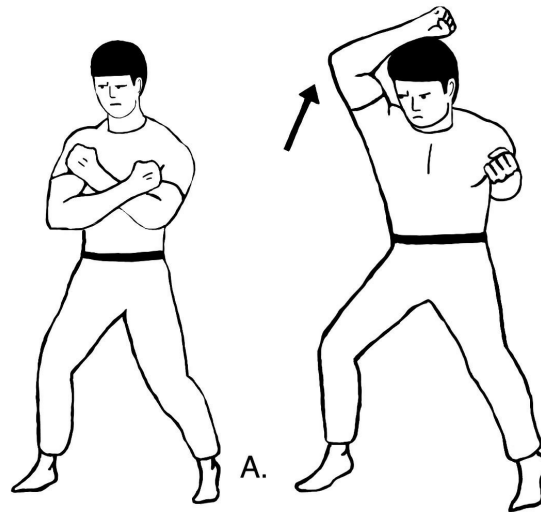


Again, the problems with this proposed application become very apparent. The chambering and blocking motion require two movements to the opponent's one meaning the defender must be twice as fast as the attacker in order to effectively execute this technique or he will be hit before he can block. In many classical kata this movement repeats multiple times in different directions with no other apparent strikes. Why would the defender execute multiple blocks with no counterattack? When we reverse engineer this movement, we discover the following application. The defender parries the attacker's punch at the same time he strikes him in the groin with his fist

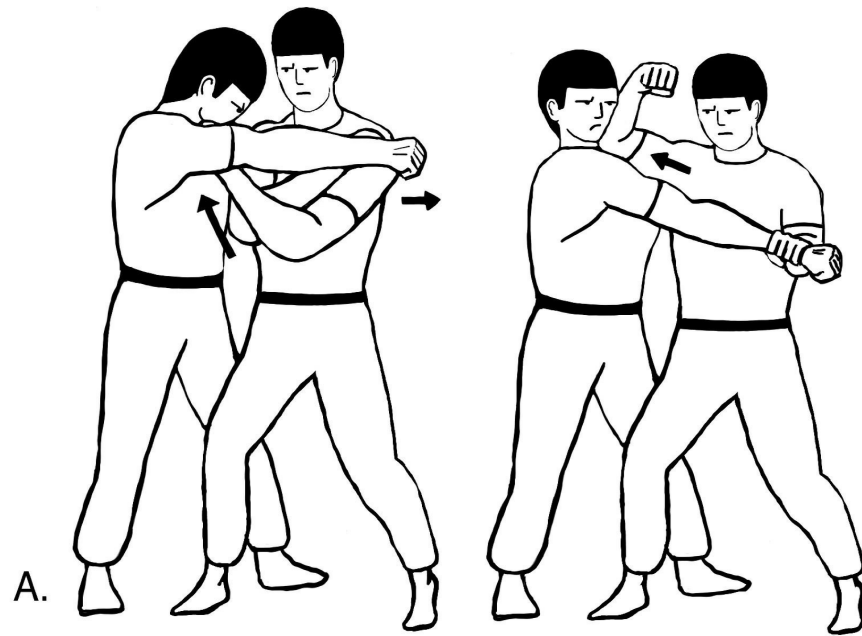
(A). He then traps the attacking arm close to his body as he strikes the opponent in the throat with a knife hand (B). This interpretation of the movement results in a simple parry and two strikes to the attacker whereas the previous application was only a block. You can see a pattern emerge in the common applications, where the initial chambering motions are devoid of any practical function. By using the blueprint as a guide, we can extract the highly effective applications that are hidden in these ancient forms.



The Traditional High Block- The high block is another extremely common technique found in traditional karate styles. This movement involves chambering the arms in front of the body as you step forward into a front stance and raise your lead forearm upward above your head in an apparent block (B).



Once again, the idea of chambering the arms in front of the body takes a considerable amount of time and wastes movement and energy. Based on the one to one principle, the opponent would be able to strike you twice before you could execute this movement as a block. There are also many examples in traditional kata where this movement is executed multiple times in a row with no apparent striking techniques. Why would the ancient masters take so much time on a simple blocking technique, when they were training to protect their lives? Let's look at an alternative application. In the below illustration (A), the defender deflects the attacker's punch as he strikes him in the throat with an uppercut technique. Because the attacker is punching full force with the intent to harm the defender, the deflection causes him to overextend himself and exposes the throat to the uppercut strike. The defender immediately grabs the attacking arm and drives his forearm upward into the attacker's jaw or throat. In an ideal situation, the attacker would use the environment to his advantage by driving the opponent's head into a wall, tree, or other similar object. What was supposed to be an awkward block becomes a devastating attack.

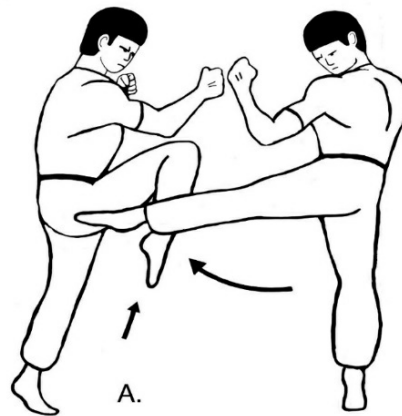


We have looked at three examples from classical karate, now we will reverse engineer a technique from tai chi. In recent years, tai chi has developed a reputation as a dance or exercise that isn't effective for fighting. This is a shame since the name Tai Chi Chuan means Grand Ultimate Fist and the style was once a feared combat art. Remember that these principles can be applied to any authentic traditional martial arts form that was originally developed for true combat. The more experienced you become with the reverse engineering process, the easier it will be to see the true lethal application of the movements in the forms.

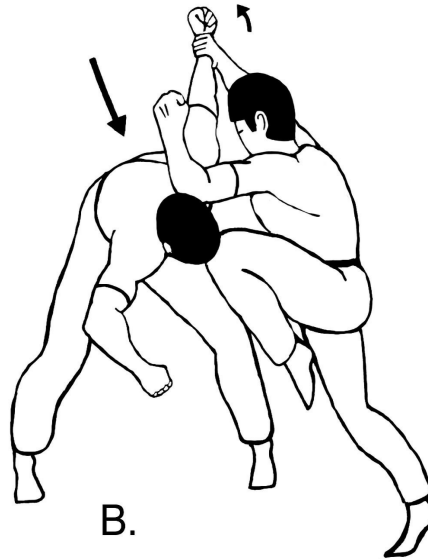
Golden Rooster Stands on One Leg- The Golden Rooster movement is found in most styles of tai chi and involves standing on one leg with the elbow of the lead arm near the knee of the raised leg (A). When I studied tai chi, the instructor simply taught the motions of the form and seldom explained a fighting application for the movements. Let's examine what this movement might be.



A simple application would be using the leg and arm to shield block against a kick (A). This is an effective defensive technique that we discussed in an earlier chapter; however, it is obviously defensive only and contains no attacking component in the movement. In the Yang style of tai chi, this movement repeats on the other side which like the karate movements discussed above means that you would be executing multiple defensive movements with no counterattack. This is not a good strategy in a life or death encounter.



When we further analyze the movement and reverse engineer it with a more combative mind set, the following application becomes apparent (B). In this application, the defender parries a punch from the attacker and either pulls him down or scoops his arm up, while applying an elbow strike to the base of the skull and a simultaneous knee to the solar plexus.



Now that you have a thorough understanding of the blueprint and the reverse engineering approach, you should take the initiative to break down the movements in traditional martial art forms and determine the most likely true combat applications. Once you have an application identified, practice with a partner to ensure that the techniques are practical. The movements must be highly efficient and able to stop the attacker in his tracks, or your analysis is probably inaccurate. After significant practice, you will be able to spot the practical application of the forms almost instantly. The classical arts are a true treasure trove of real fighting techniques just waiting to be rediscovered.

Summary-

Many martial artists today make the mistake of dismissing the traditional arts as ineffective and their forms as just useless dance movements. The ancient masters developed these techniques in a time when your life depended on being able to protect yourself. If a technique didn't work in a real situation, the person didn't live long enough to teach others. Over the centuries, secrecy, withholding of information, and commercialization of the martial arts has caused the original fighting application of the forms to be lost. By using a solid blueprint that outlines the factors that make techniques effective, you can uncover the original meaning of the movements. The blueprint is composed of the following.

- 1) Every movement serves a practical purpose

- 2) There are no static stances
- 3) There is no defense, only offense and counter offense
- 4) Chambering the hands is a myth
- 5) Defense of multiple attackers is normally a myth
- 6) The one for one principle
- 7) Use your surroundings as a weapon
- 8) Understand the ranges of fighting
- 9) Strikes are not always striking
- 10) Strange footwork is usually an attack
- 11) Movements are likely grappling/anti-grappling
- 12) Shadow boxing is a valuable identifier
- 13) Movements must be adaptable

Chapter 14

Training

How you train is how you will fight. One of my martial arts instructors used to say that somewhere out there your future opponent is training for the day when you will meet. Will you be ready for that day? For you to be prepared for a real life and death encounter, you must train seriously. In this chapter we will discuss various elements of training and how to get the most out of your workouts.

Mindset- The single most important factor in proper training is your mindset. No matter how tired you are from the day's events or how much you want to skip your workout, when you enter your training area you must have a serious mindset and be all business. Concentrate on your training program one hundred percent and avoid any joking around or unnecessary chatter with others. As a rule, remain disciplined throughout your workout and avoid wasting time, loitering around, and laziness. When you begin your training, it's time to kick butt and take names.

Training location- I am a firm believer that you should have a designated area for daily training. This area will house your training apparatus and equipment. The more you train there, the more energy you will have when you enter the training area. The size of your training area can vary, but it doesn't have to be very large. A few feet of space to strike a bag, skip rope, or shadow box will do just fine. You should also feel free to train outside of your set training area on occasion. The outdoors is a great place to work out. Over the years I have trained in parks, but you will possibly draw unwanted spectators. In addition, you may want to join a martial arts school or a gym in your area where you can train as well.

Duration of Training- Consistency is more important than the length of time that you train. It is better to train intensely for a short period of time every day, than to train for long periods once or twice a week. In some cases, lengthy training sessions are not as beneficial. This is especially true when practicing precision techniques and proper form. When you are tired you will get sloppy. Practicing your skills in a sloppy manner is not beneficial. The

one exception where it is good to train for a longer period is when practicing for endurance and mental conditioning. I believe that an hour a day is enough to get a good workout. You should take one day off a week to rest your body.

Have a Training Plan- When you work out you should have a clear plan of your goals and what you will practice. Decide if your workout will be aimed at strength training, speed training, power training, or technical skills. I like to alternate days and work on striking and kicking techniques one day and ground fighting techniques the next. I will also pick a day to incorporate weapons training into my workout regime. Having a set training schedule will save time and help you accomplish your goals.

Equipment- The reality is that you don't need any equipment to train. I have worked out in hotel rooms and in the outdoors, just executing techniques, shadow boxing, running, and doing pushups and sit ups. Having training equipment will help develop your skills and make training more fun. I highly recommend a heavy bag to enhance your striking skills. In addition, a speed bag or double end bag will greatly enhance your reflexes and coordination. For conditioning and striking I also recommend a makiwara board and a wooden dummy. When practicing ground fighting you will probably want matts for the floor although ground fighting can be done on grass. Sometimes you should practice grappling on the hard floor since fights will not occur on matts. In my early days, one of my instructors had us practicing jiu-jitsu on a wooden gymnasium basketball court. For partner training, focus mitts, kicking shields, and Thai pads are greatly beneficial.

Warm Up/Stretch- Always start your workout with a few minutes of warm up exercises and stretching. It is extremely important to loosen up the body and prepare for your workout to avoid pulled muscles and strains. Your warmups don't have to be complicated. Start off with some jumping jacks, arm circles, and body twists from side to side. Then stretch your legs, arms, and back. Practicing a few forms or light shadow boxing is another good way to warm up. You should also warm down after your workout with some breathing exercise. The heaven's breath exercise is a great warm down.

Train Realistically- It is vital that you train realistically. You must strike

the heavy bag or focus mitts with intent and practice all your techniques against a resisting opponent. Sparring should be done as well with very few rules and very little protective equipment. When practicing ground fighting, wear street clothes and allow for strikes. Incorporate training scenarios that evolve from a verbal altercation to striking or grappling, and then transition to weapons defense such as a knife being drawn. Train with just enough intensity to keep it real, but not injure your training partner.

Sparring- As mentioned above, sparring is a critical part of your training. This is where you take the techniques you have learned and apply them against a training partner who is resisting you. When I train, the general rule for sparring is to go about seventy-five percent. You should make contact with your kicks and punches, so the opponent feels the blow a little, but don't take their head off or injure them. You will need them to train tomorrow! Light MMA style gloves should be worn when you spar. This will allow you to grapple or strike as needed. Always start your sparring from a standing position and allow the session to progress to the ground if it occurs. An egg timer can be used to time rounds. These are normally found in grocery store baking isles for less than five dollars. When sparring, I like to set the timer for ten to twenty minutes and just fight until the timer rings. This will greatly enhance your endurance and force you to use skill rather than strength.

Training v. Classroom- There is a difference between learning new techniques from a teacher in a martial arts class and training. Don't confuse your training regime with your classroom learning. Training is where we take the techniques taught in the classroom and hone them. The teacher gives us the blade and through training, we sharpen it. This doesn't mean that you don't learn during training. Many great lessons that can't be taught in the classroom will be learned on the matts while training with your training partners. Training should be separated from classroom learning. You might choose to have an hour of class and learn new techniques, followed by an hour of training where you hone those skills. Don't make the common mistake of thinking that simply going to class equals training. This would be the equivalent of buying a new gun and never taking it to the range and target practicing. The gun is the classroom technique, the target practice and shooting are the training.

We have discussed the mind set and framework for training and how to hone your skills to become a better fighter. Now let's look at Three training programs that I regularly use. The first is a striking based workout. The second is a ground fighting based workout. The third workout is an alternate workout to be mixed in periodically with the other two. All these workouts should run about one hour in length.

Workout 1-Striking (Monday-Wednesday-Friday)

- 1) Stretch and warm up (5 minutes)
 - a) Jumping Jacks
 - b) Twist from side to side
 - c) Arm circles forward and back
 - d) Touch the toes
 - e) Hamstring stretches
 - f) Inner thigh stretches
- 2) Focus mitt drills (two rounds-6 minutes)
 - a) Utilize combinations from the striking chapters based on the position your partner holds the mitts
 - b) Focus mitt holder attacks with jabs, hooks, or body shots and you defend
 - c) Execute combinations on mitts, and then close the distance
- 3) Heavy Bag training (three rounds-9 minutes)
- 4) Kicking shield/Thai pad drills (two rounds-10 minutes)
- 5) Drill hand techniques/trapping/defense with partner (10 minutes)
- 6) Wooden dummy training/makiwara/conditioning (6 minutes)
- 7) Sparring (3 rounds- 9 minutes)
- 8) Warm down/breathing exercises (5 minutes)

Workout 2- Grappling (Tuesday-Thursday)

- 1) Stretch and warm up (5 Minutes)
 - a) Twist from side to side
 - b) Arm Circles
 - c) Touch the toes
 - d) Hamstring stretches
 - e) Inner thigh stretches

- 2) Breakfall practice (5 minutes)
- 3) Circle drill with you down and training partner standing circling you (5 minutes)
- 4) Standing up from the ground (5 minutes)
- 5) Ground control (10 minutes)
 - f) Mount position stabilization
 - g) Guard position stabilization
 - h) Moving from side control to mount
- 6) Technique/choke/submission practice (15 minutes)
- 7) Sparring (15 minutes)
- 8) Warm down/breathing exercises (3 minutes)

Workout 3-Other (Saturday)

- 1) Stretch and warm up (5 minutes)
- 2) Standing joint manipulation techniques (10 minutes)
- 3) Flow drills (15 minutes)
- 4) Weapons defense (15 minutes)
- 5) Forms practice (15 minutes)
- 6) Warm down/breathing exercises (3 minutes)

The above work outs are suggestions only based on training regimes that have proven successful to me. The main thing is to train hard, constantly work to improve yourself, never stop learning, and have fun.

Summary-

Possibly the most important component of being an effective fighter is training. How you train is how you fight, so you must take your training seriously and have a proper attitude. Several factors should be considered when developing your own training routines.

- 1) Mindset
- 2) Training Location
- 3) Duration of training
- 4) Having a training plan
- 5) Equipment
- 6) Warm up/ Stretch

- 7) Train realistically
- 8) Sparring
- 9) Training verses classroom learning

You should train consistently and keep your training fun. It is a good idea to alternate days between striking and ground fighting training. Take one day off a week to rest and recuperate. Remember that you are a student for a lifetime.

Conclusion

This ends our journey through the most effective fighting techniques and theories from the martial arts. In my personal experience of over forty years of martial arts training, I have learned a lot of exceptionally good concepts, techniques, and ideas, and I continue to learn with each passing day. This manual contains the techniques and knowledge that form the foundation and core of my training and personal fighting system. These are the most practical and effective responses to given situations I have learned, and they have literally saved me in numerous situations. It is true however, that my truth may not be your truth. I am sure that you will find that not everything in this book will suit your personal needs. I hope that you have gained something from the material presented here. For the advanced martial artist out there, you probably thought that a lot of the stuff in this book was too basic. My goal was to strip away the ineffective techniques, or techniques that were too complicated to use in a real situation. I did manage to squeeze in a few advanced techniques in several chapters.

I would like to close by thanking all my martial arts instructors, and the people who have taught me life's valuable lessons. Thanks to Vic Butler, Dan Cepeda, Yi Hong In, Che Ki Un, Tim Waid, Bill Van Clief, Robert Speyers, Bob Kelsey, Monty Dax, Luis Morales, Nelson Herron, Jack Soderberg, Bob Petty. God Bless you all.

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About the Author

Chuck Callaway has been studying martial arts for over forty years. In 1979 he began the study of Shito-Ryu Karate in Champaign Illinois. Chuck went on to study Tae Kwon Do before serving as a Security Police Specialist in the U.S. Air Force. During his military service, Chuck studied hand to hand combat. While serving in Korea, he earned a black belt in Tang Soo Do under Master Yi Hong In. 1987, Chuck met Sensei Vic Butler who taught him Goshin Budo JiuJitsu and Molum Combat Arts. Chuck earned a 3rd degree black belt from Sensei Butler. Upon leaving the military, Chuck became a police officer in Las Vegas and worked as a patrol officer and patrol Sergeant for over 19 years. During this time, Chuck became a defensive tactics instructor for the police department, studied kick boxing, Jeet Kune Do, boxing, kali, judo, aikido, and Brazilian JiuJitsu. In 1991, Chuck won a gold medal boxing in the Police Olympics. In 2004, Chuck met and trained with Guru Dan Cepeda who taught him Kenpo and the Batangas system of Arnis. Chuck earned a black belt in Arnis from Guru Cepeda. Chuck has also studied Yang Style Tai Chi. He continues to learn and train in the martial arts.